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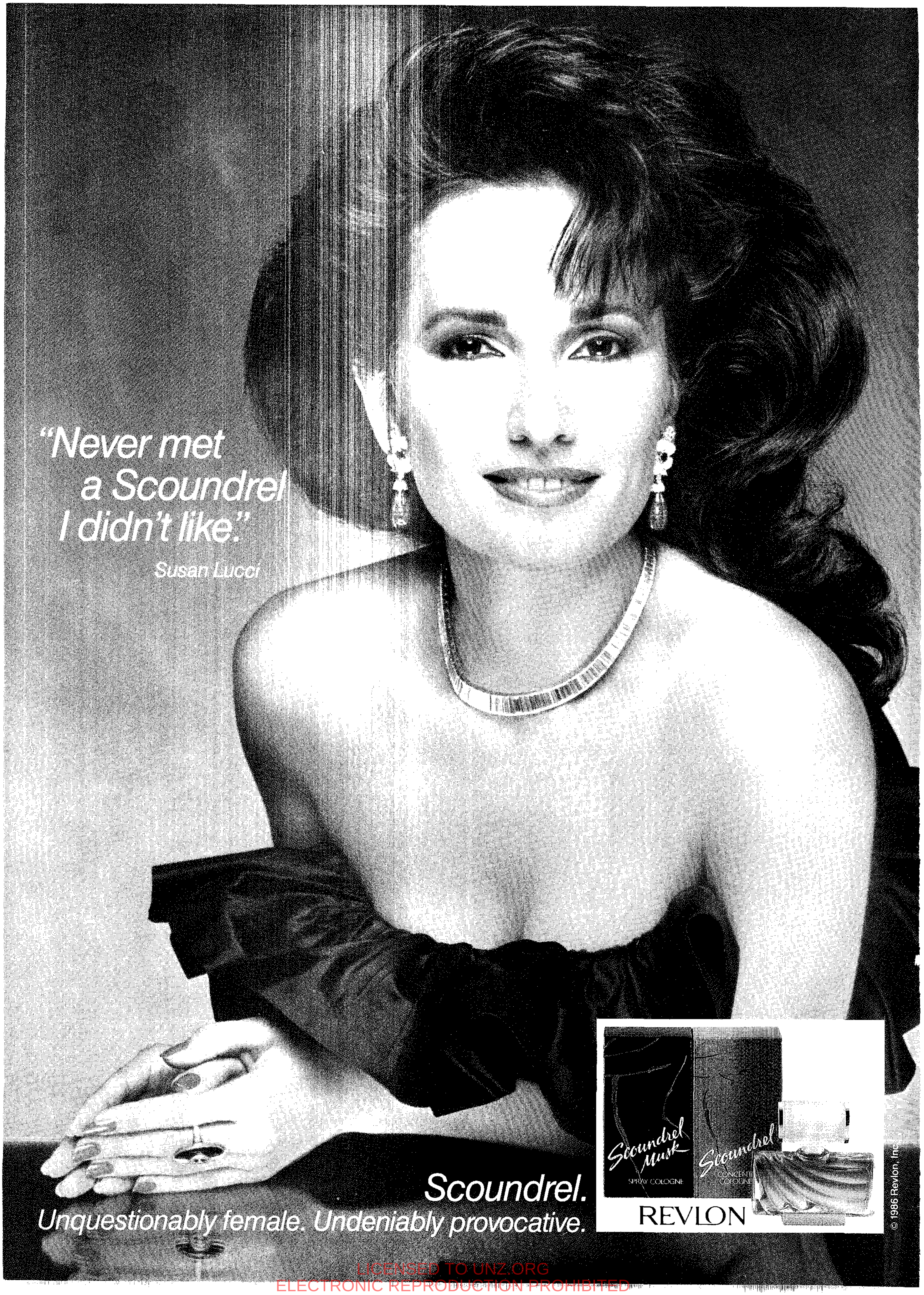
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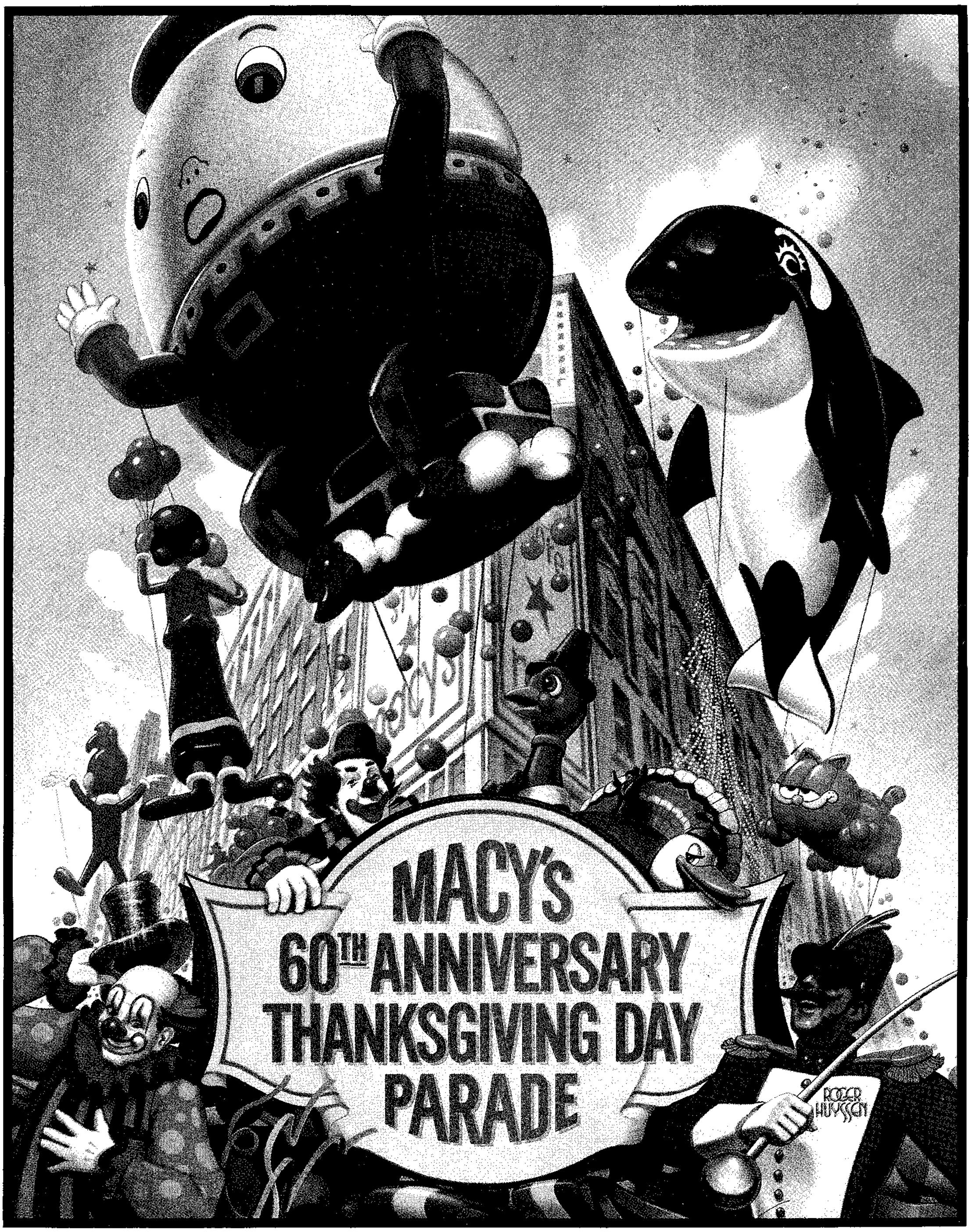

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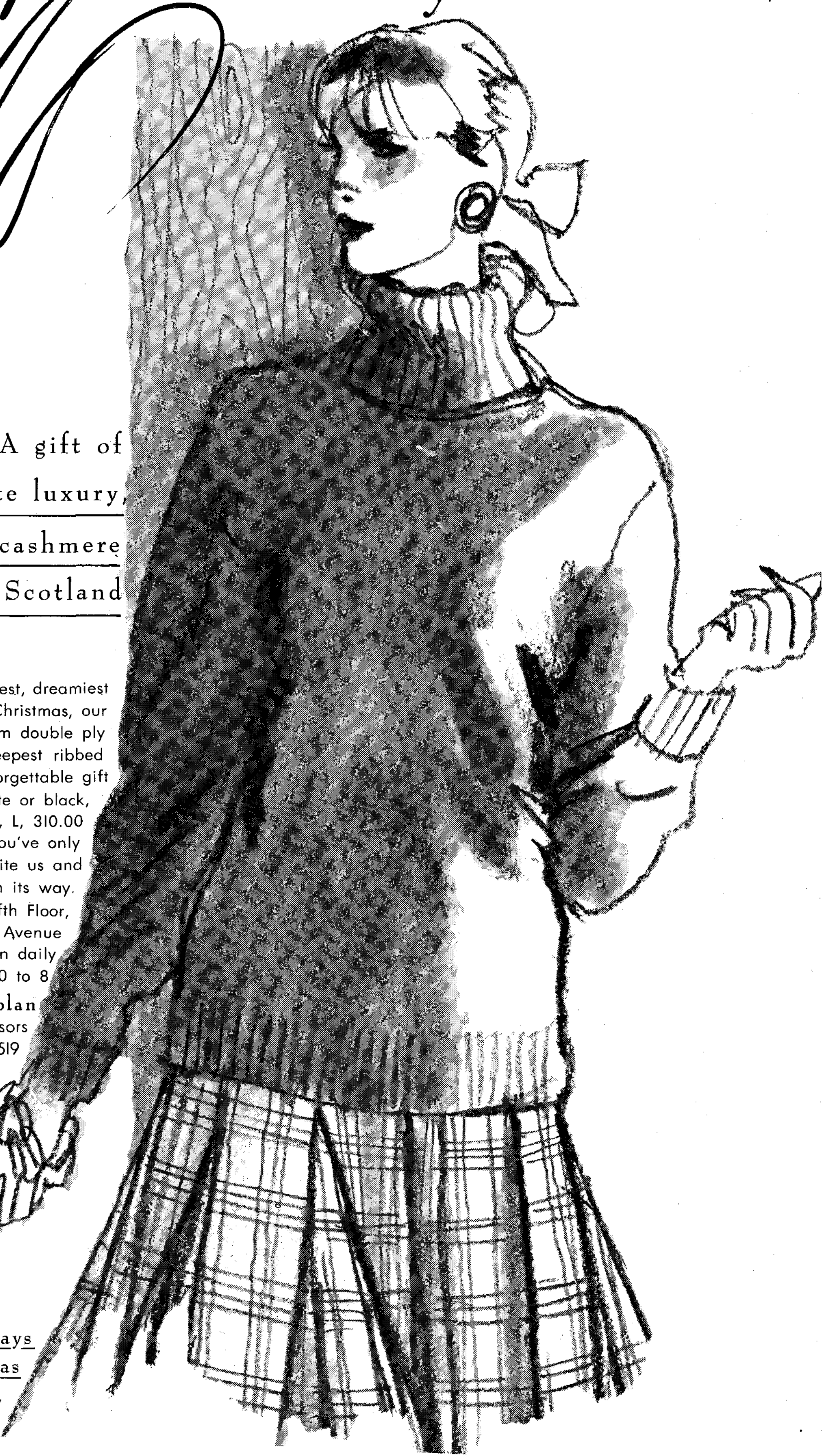

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BY JESSE KORNBLUTH

They used to be called robber barons or, when people were being polite, *nouveaux riches*. Today, they are the Working Rich. They've *made* their money, and their names appear regularly in the business and social columns: Gutfreund, Steinberg, Taubman, Trump. They buy and sell companies, collect art, live in splendor, and work as hard on their social lives as on their finances. And Carolyne Roehm, 35, wife of buy-out specialist Henry Kravis, works hardest of all.

## 38 The 'Russian Mafia'

BY DANIEL BURSTEIN

On Friday, June 13, Vladimir Reznikov was gunned down in Brighton Beach, Brooklyn. Reznikov, a Soviet émigré, is said to have been part of the Russian Mafia, a loosely knit group of immigrant gangsters who take part in credit-card scams, counterfeiting, and, on occasion, murder. Many of them came here with a hard-core criminal background. The Soviet Union, says one émigré, "forces a lot of people to become criminals. When they come here, though, they get guns."

## 44 Coping With Chemotherapy

BY RUTH SPEAR

Every year, about 300,000 Americans are treated with drugs designed to rid them of cancer or control its spread. Chemotherapy is a harrowing treatment: Its side effects can include nausea, hair loss, digestive problems, fatigue, depression, and mood swings. It can dominate and change every aspect of a patient's life. But people can lead normal lives during therapy—if they have the determination not to become helpless, and the support of family, friends, fellow patients, and medical experts. A guide to living—well—with chemotherapy.

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BY BARBARA COSTIKYAN

Once the meal of millionaires, foie de canard is no longer only for the moneyed, though Montrachet's version is still traditionally rich.

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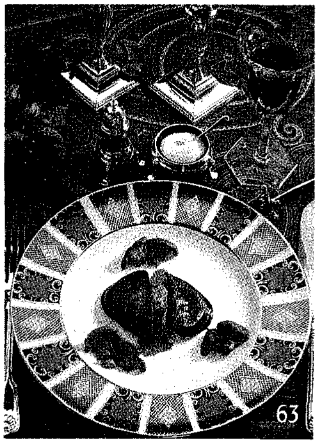

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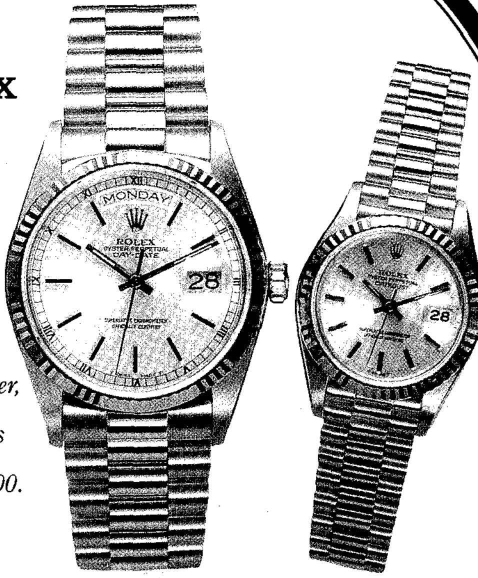

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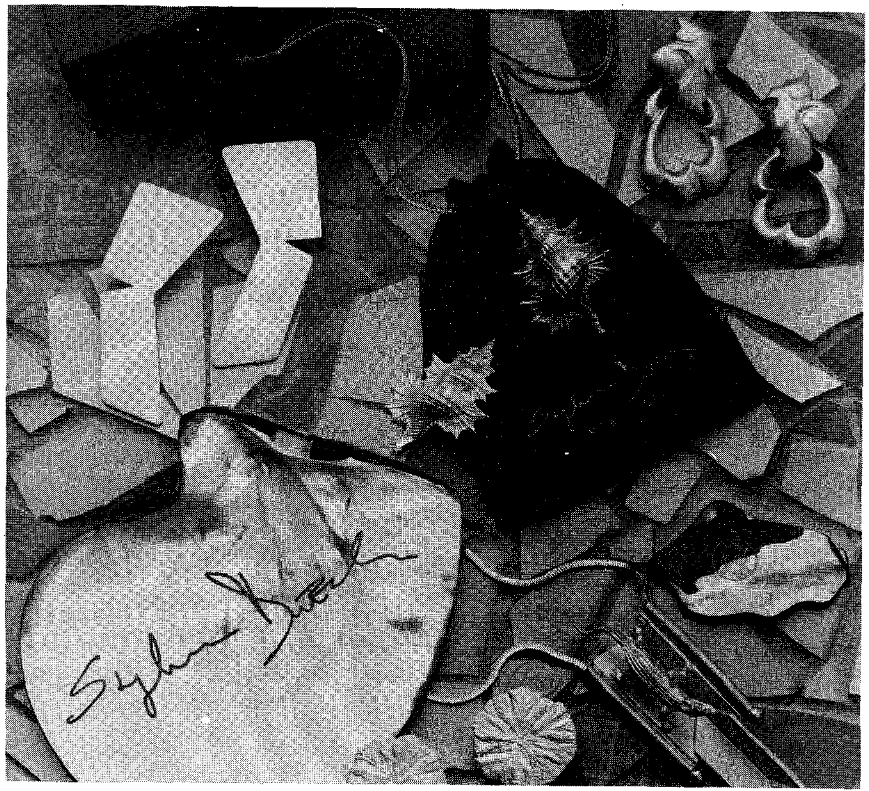

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# 10 MAKEUP MISTAKES.
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1
Mistake: A visible makeup line at chin and jaw.

2
Mistake: Uneven makeup application.

3
Mistake: An obvious slash of blusher.

4
Mistake: Clashing lip and cheekcolor.

5
Mistake: A too-hard lipline.

6
Mistake: An obviously re-shaped mouth.

7
Mistake: Overly defined eyebrows.

8
Mistake: Raccoon eyes.

9
Mistake: Heavy Cleopatra eye makeup.

10
Mistake: Clumpy, spiky mascara.

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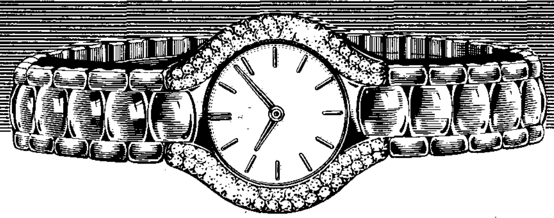

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# LETTERS

## The Power and the Glory

HOW INTERESTING THAT EVERY ONE OF the 21 powerful guests shown in the illustration accompanying your Four Seasons story is male, with the possible exception of two nameless, sexless, and virtually faceless entities ["Power House," by Peter Hellman, November 3]. I guess all the women were working that day.

*Barbara Bonn*
Manhattan

A FEW YEARS AGO, SOME OF MY STUDENTS earned enough money for a field trip to New York City. One of their goals was to dine at the Four Seasons. I called, explained the situation, and made a reservation. My high-school students were treated as well as any dignitary could hope to be. During dinner, people representing the restaurant stopped by to talk to the youngsters and make them feel comfortable. I wish we could experience this side of restaurants more often.

*Gloria E. Damico*
Liberty Central High School
Liberty, N.Y.

LOVED YOUR FOUR SEASONS COVER WITH Henry Kissinger on it. I always knew he'd make a good headwaiter. He is servile, status-conscious, great at handling a crisis (up to the level of a fallen soufflé), and accustomed to taking tips and sinecures from the rich.

*Paul S. Newman*
Manhattan

## Take the Money and Run

"THE BOLTERS" IS TRULY REQUIRED reading for the brain-dead [by Steven M. L. Aronson, October 20]. The Kelloggs and the Basses did not get where they are by being the mindless cardboard cutouts portrayed by Aronson. His article was an insult.

*Jill Lopez*
Manhattan

AFTER READING YOUR ARTICLE ON THE new Barneys, a place I'd like to visit but wouldn't want to live in ["Dressing Up Downtown," by Patricia Morrisroe, October 20], I read about Sid Bass and Mercedes Kellogg—two people I've never heard of, perhaps because they run (read "get chauffeured") in circles far different from my own. At first, I misunderstood the point of the article; then I

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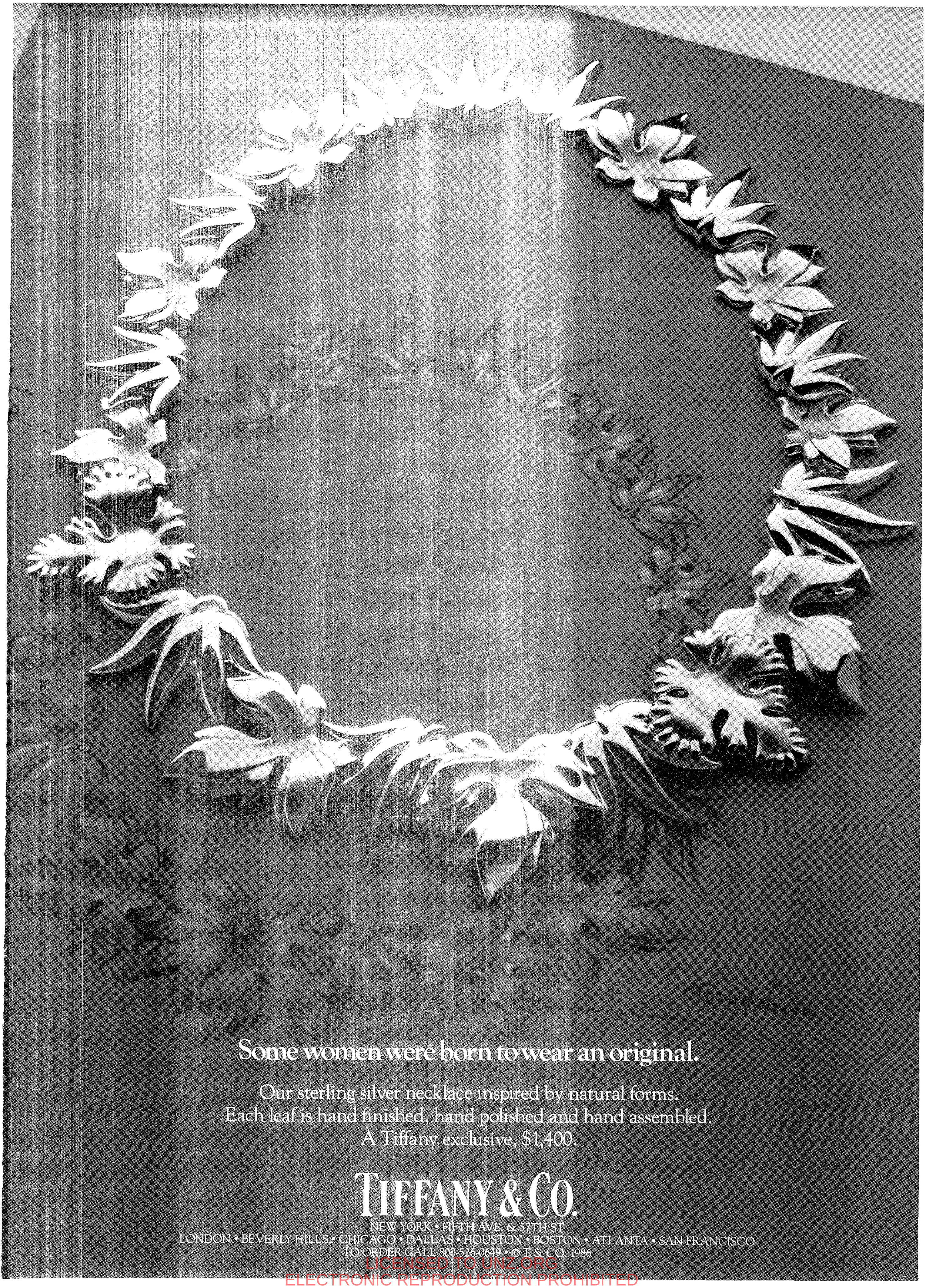

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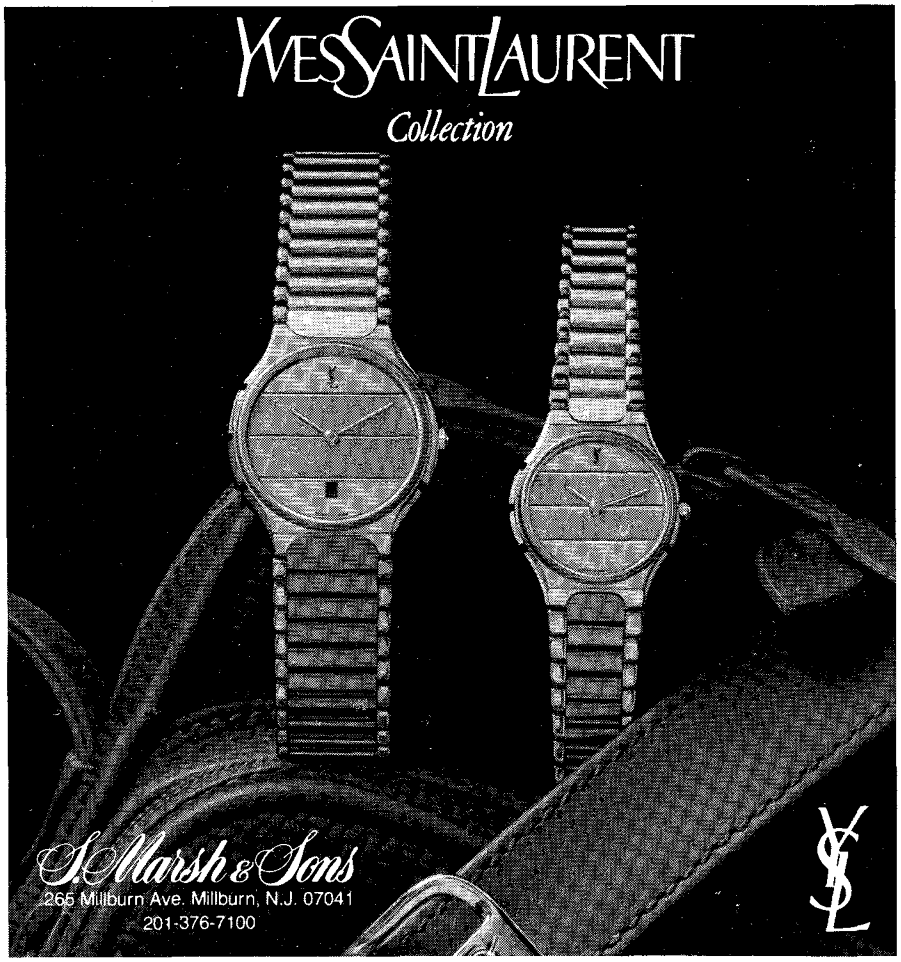
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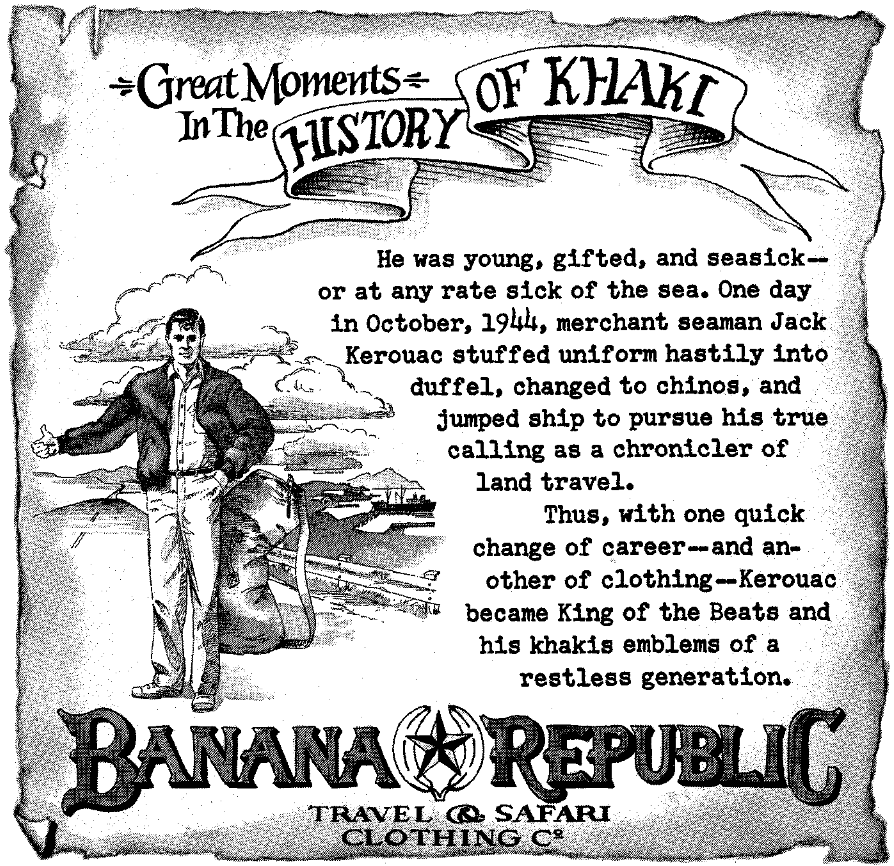
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realized that it was for those of us who've found the new *Dynasty* season dull and Pam's dream on *Dallas* too contrived. It's supposed to carry us over until the television-soap-opera season picks up. Thanks a lot!

*Thomas York*
Brooklyn

### Projection

WHAT A DELIGHT TO SEE THE 42ND Street project get its knocks in Carter Wiseman's perceptive wrap-up ["Cityscape: Clouds Over Times Square," October 20]. Like Westway, this proposal's time came and went before a shovel hit the dirt. Its purpose was to encourage construction on the West Side, as well as to "clean up" the street. The latter can be done any time the police choose to—remember how spanking-clean it was for the Democratic convention? As for stimulating West Side building, the problem today is to slow it down.

*Stephen F. Wilder*
Manhattan

CARTER WISEMAN'S IMPLIED PREMISE, that the Times Square redevelopment scheme is in trouble, is plainly faulty. For starters, Wiseman builds his case on just three of the twenty sites slated for redevelopment. The great bulk of work is proceeding on schedule. Further, Wiseman goes for the dramatic by bringing Michael Lazar into the story, despite the fact that Lazar's plans were relatively modest and far from critical to the plan's overall success. The redevelopment of Times Square is not trivial pump priming. The Midtown-West redevelopment will result in an extra $600 million in annual retail sales, which amounts to $50-million in sales taxes. By whose standards are those numbers trivial? Finally, if new developments were killed every time a prospective tenant backed out of a lease, then SoHo would be an industrial center and the World Financial Center would be Hudson River water.

*Michael Hirschfeld*
Manhattan

### Happy Days

WHILE GLANCING THROUGH YOUR OCTOber 6 issue, I came across the picture of children playing in Washington Square Park ["New York's Golden Age," by Jan Morris]. I told my husband, "This could be a scene from my childhood." After putting on my glasses, I discovered that it was. Thank you for such a wonderful, nostalgic article.

*Nellie Semeria*
Brooklyn

ALTHOUGH JAN MORRIS'S RECOUNTING of life in New York City in 1945 was a pleasure for an old-time New Yorker like me, one small correction is in order. It

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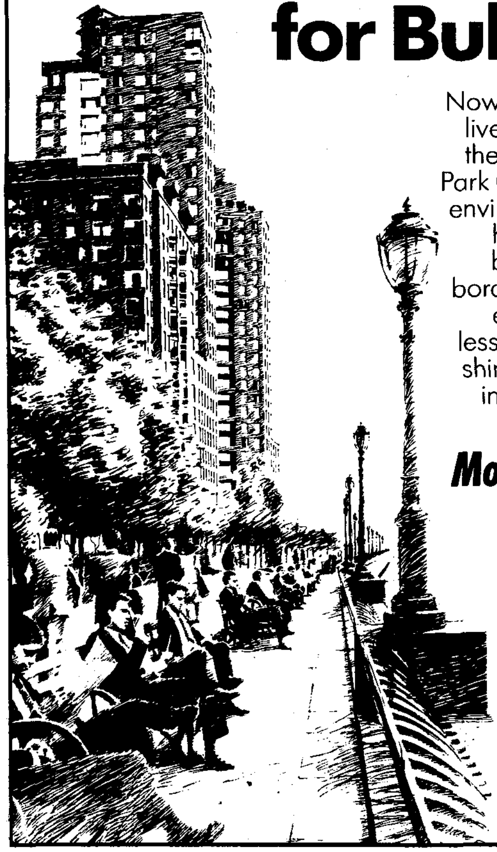

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was the late, lamented Maury Paul, who, writing under the name Cholly Knickerbocker, coined the phrase "Café Society" and autocratically assigned to that category those he chose to separate from the Old Guard, although there was often overlap. Sherman Billingsley, quite simply, lacked the wit to have thought it up.

*Joseph J. O'Donohue IV*
San Francisco, Calif.

### Last But Not Least

COURT APPOINTED SPECIAL ADVOCATES IS a volunteer program based in Manhattan Family Court ["How to Help," by Ava Plakins, October 13]. Judges assign volunteers to monitor the cases of children in foster care and report back to the court. Volunteers help speed children out of the foster-care system and into permanent homes. Those interested in volunteering should call 227-2475.

*Deborah Kozak*
Training supervisor
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*Shelley Neiderbach*
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*Rev. James R. Harvey*
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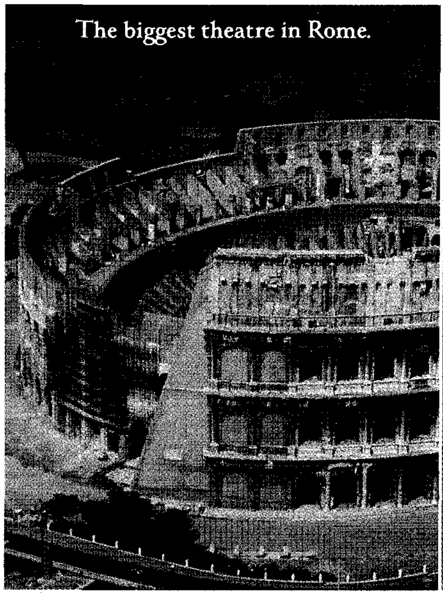
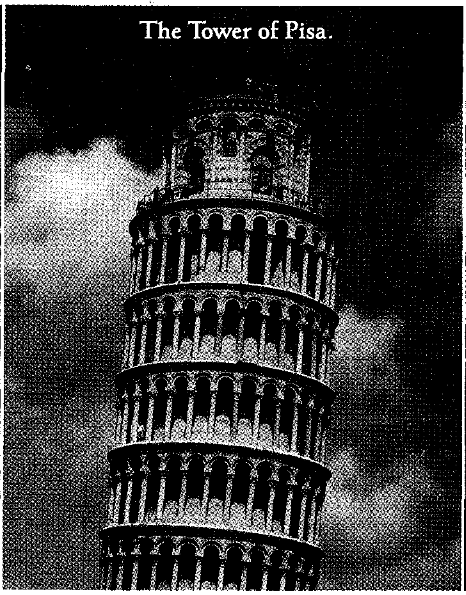
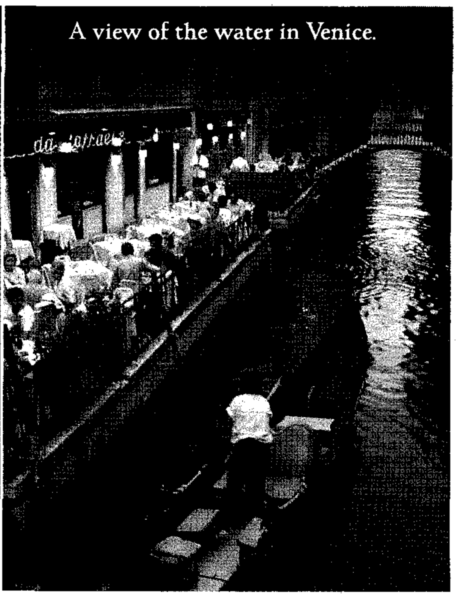
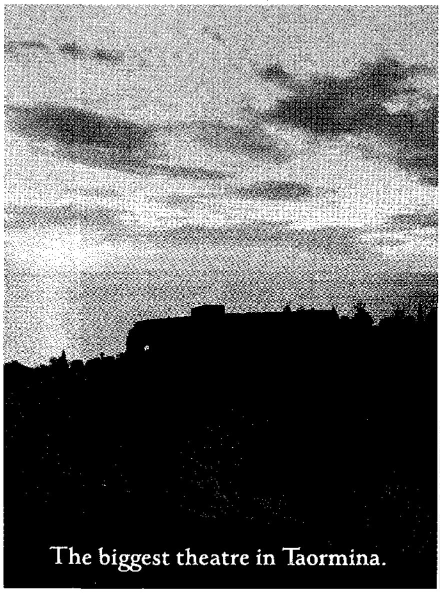
# Once you've seen this Italy,

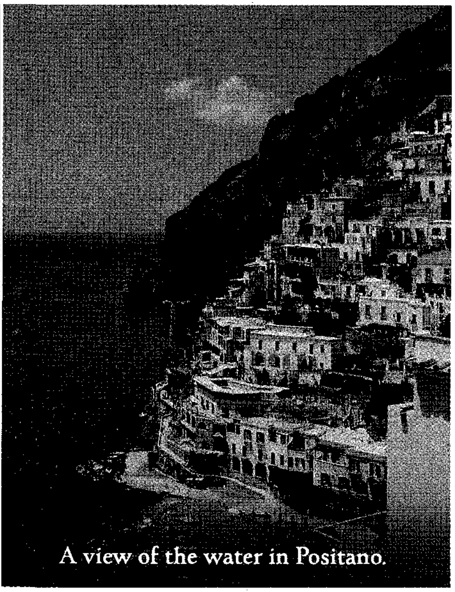

The biggest theatre in Rome.


The Tower of Pisa.


A view of the water in Venice.


The biggest theatre in Taormina.

The Towers of the Dolomites.


A view of the water in Positano.

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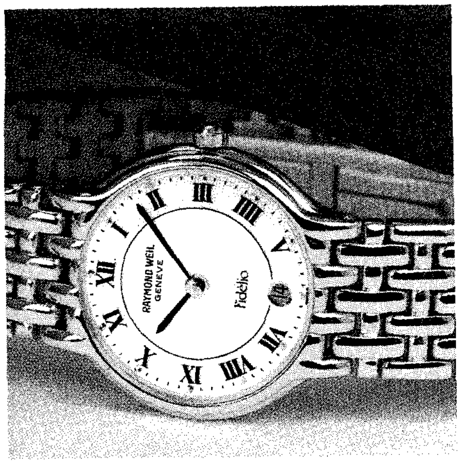

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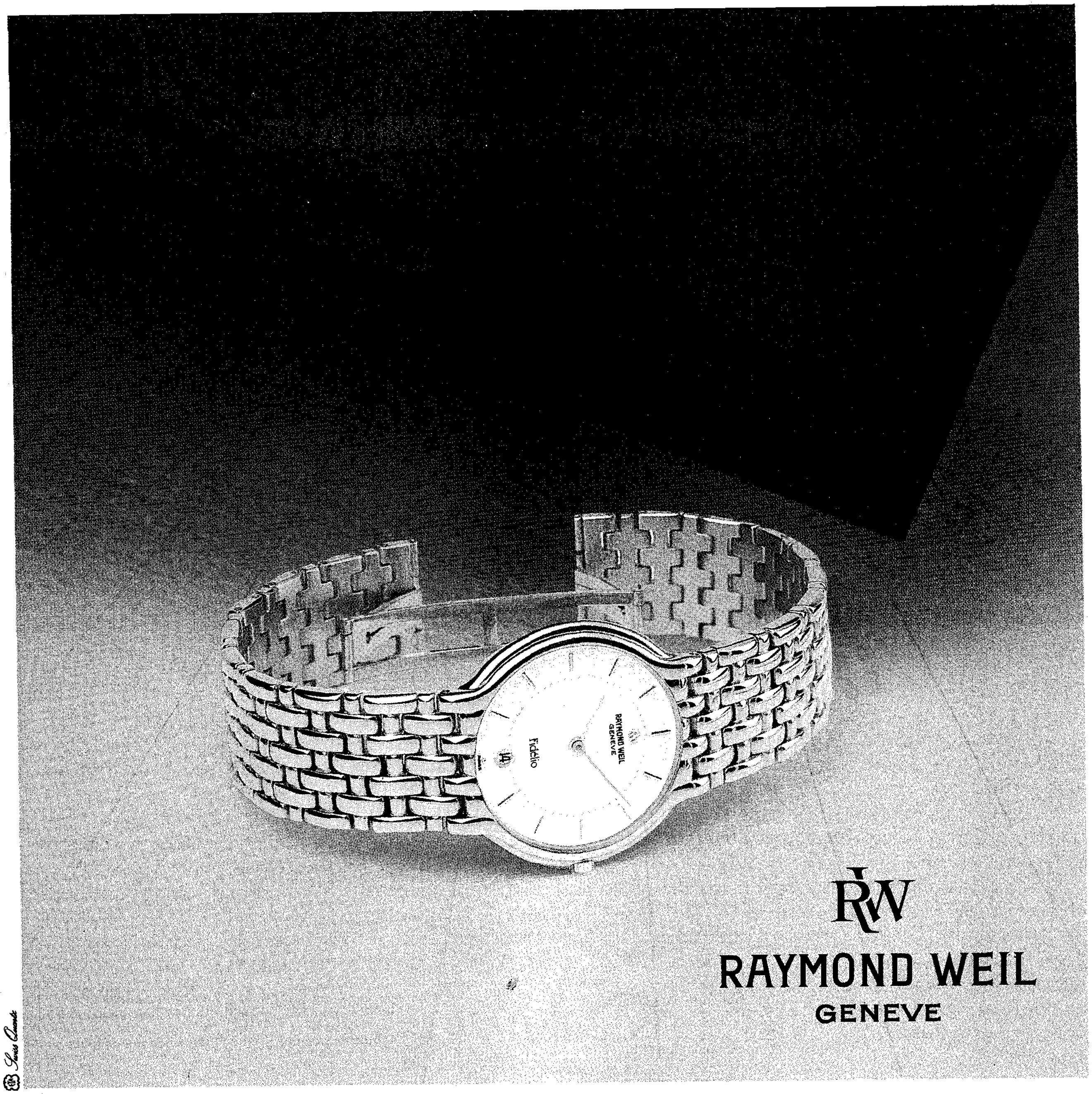

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# INTELLIGENCER

BY JEANIE KASINDORF

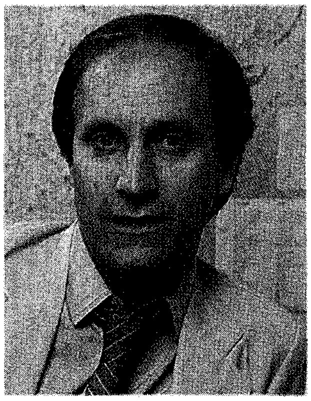
**NEW BLOOD AT *NEWS*...CUOMO'S CRASH COURSE...TRUMP-CITY TROUBLE...*TIMES* TALK**

## *NEWS* GETTING A BRITISH ACCENT

Expect the British-tabloid veteran David Banks, who is coming to the *Daily News*, to give the paper something of the look of the London *Daily Mail*. Publisher Jim Hoge and editor Gil Spencer have hired Banks, who's known in British newspaper circles as "one of the best layout men in the business," to be a deputy managing editor. He has worked on the London *Daily Mirror* and *Daily Express*, was night managing editor at the New York *Post* in 1980 and 1981, and has been the No. 3 editor at the *Sun* for the last five years.

Although Spencer would say only that Banks's reputation was "one of the many reasons he's been hired," Banks was more forthcoming. "I think they feel the paper probably needs a bit of a spring clean and a bit of a dressing up," he says. "I don't think it will be a dramatic change, certainly not initially. It won't alarm the readers. But I do certain things in a British sense, and I'd like to aim for the approach of the *Daily Mail*, which is a very effective, very punchy middle-class tabloid—not one of the gutter tabloids—that reaches the same market the *News* reaches and does it preeminently well.". . .

The *News* has gone to Dallas to find a new columnist. After a yearlong search—during which Gil Spencer talked to New York *Times* columnist Anna Quindlen and writer Marie Brenner about the column, which is supposed to alternate with Jimmy Breslin's—the paper has chosen Dallas *Morning News* reporter Laura Miller. The 28-year-old Miller, who was an investigative reporter in Dallas and, before that, a reporter at the Miami *Herald*, says, "It will be a street reporter's column, because that's what I've been. I'm doing some dry runs, which Gil Spencer is reading, and if all goes well, we'll probably start by January."



**WARREN HOGE**

**JUDITH ROSSNER**

## CUOMO AIDE CHECKS THE COMPETITION

It looks as if Governor Cuomo is already starting to review the records of the men he may run against in 1988. A bemused Capitol Hill source reports that Christopher Raimy, an intern in the New York State lobbying office in Washington, called the Legislative Information Status office last week and asked a staffer to run a computer search of all education bills introduced by Gary Hart, Jack Kemp, Joe Biden, Bob Dole, Bill Bradley, Paul Laxalt, and Richard Gephardt.

Was the request related to a Cuomo presidential campaign? "You could say that," Raimy said. But the governor's press office and Raimy's boss, Brad Johnson, were not quite as candid. The governor's office referred calls to Johnson, who said the search had nothing to do with 1988.

"I didn't talk to the governor or anyone in his office about this," Johnson said. "I just saw an article in an education publication about educational initiatives of key congressional leaders and I wanted to see how those proposals might affect the state." The name of the article: "Education Already Big Issue for '88 Presidential Aspirants."

## ROSSNER RALLIES TRUMP-CITY FOES

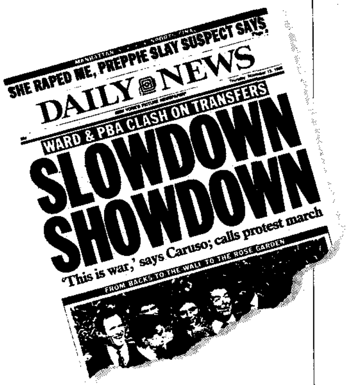
Novelist Judith Rossner has been chosen to co-chair People for Westpride, the group of Upper West Siders organized to fight Donald Trump's Television City. Rossner, who wrote *Looking for Mr. Goodbar*, calls her involvement "a simple case of a writer dragged out of her apathy by Donald Trump's awful plan.

"There are very serious ramifications for people's health in a project like this, and Westpride is very concerned," she says. "Once people realize how much TV City will cut into their sunlight, I wouldn't be surprised if they started picketing Trump's office. Nobody wants to live in conditions like the ones he is trying to create."

## *TIMES* METRO DESK NOT HOGE HEAVEN

New York *Times* executive editor Max Frankel has asked the paper's foreign editor, Warren Hoge, to take over the metropolitan desk, according to *Times* sources, and Hoge has told Frankel he doesn't want the job. The post is soon to be vacated by John Vinocur, who is leaving to become the editor of the *International Herald Tribune*.

Hoge says that Frankel "never brought up that job in terms of me." But one of those sources says, "Warren told me Max asked him about it, and he made it clear he doesn't want it. The talk at the paper is that Max,



SHE RAPED ME, PREPPIE SLAY SUSPECT SAYS

DAILY NEWS

WARD & PBA CLASH ON TRANSFERS

SLOWDOWN SHOWDOWN

'This is war,' says Caruso; calls protest march

FROM BACKS TO THE WALL TO THE ROSE GARDEN

**THE *DAILY NEWS***

ASSISTANT EDITOR: PEG TYRE

Photographs: top, Claus Meyer/Black Star; center, ©1986 Thomas Victor.

## JANE GOES COURTING...EHRLICHMAN DOODLES...SUNDAES IN THE PARK...JERSEY JIM?

**JANE FONDA**

**HARLEM MEER BOATHOUSE**

***SHE'S GOTTA HAVE IT***

who knows foreign, wants to move Warren out and bring in his own person. But people here don't think Max will force him to take the job."

Other possible candidates: deputy foreign editor John Darnton, London bureau chief Joe Lelyveld, Week in Review editor William Borders, and Vinocur's deputy metro editor, Sam Roberts. Former deputy metropolitan editor Anna Quindlen has also been mentioned. But she met with Frankel last week and told city-desk staffers afterward that she wasn't interested.

Quindlen could not be reached for comment. A *Times* spokesman said Frankel would not respond to questions about the search for a metropolitan editor.

......

## LAWYER LOSES FONDA FIGHT

Jane Fonda has won the lawsuit brought by her former New Yorker lawyer, Richard Rosenthal, who charged that she had cheated him out of $2 million. Rosenthal, who was Fonda's lawyer and business manager from 1968 to 1980, sued her in federal court in Los Angeles, claiming breach of contract. He said she had agreed to give him 10 percent of all income from any projects initiated while he worked for her, including *On Golden Pond.*

Judge Robert Takasugi, who presided over John DeLorean's cocaine-conspiracy trial, heard four days of testimony, most of it from Rosenthal and Fonda. He then ruled that Rosenthal had not presented adequate evidence to allow the case to go to a jury trial, and ordered a directed verdict in favor of Fonda. Rosenthal insists the judge misapplied New York State law and says he plans to appeal.

## SHE'S GOTTA HAVE...A SITCOM

Spike Lee's hit movie, *She's Gotta Have It,* may soon be turned into a television series. The film's distributor, Island Pictures, is negotiating with several Hollywood producers, including veteran Mort Lachman, to turn it into a sitcom. The movie, about a young black woman in Brooklyn and her three lovers, cost the former New York University film student under $200,000 to make and has already grossed over $5.5 million.

Lachman, who has produced *All in the Family, One Day at a Time, Gimme a Break,* and *Kate & Allie,* says he wants to use the title and characters from the movie. "It's a very New York film, but audiences in L.A. loved it," Lachman says. "The three male characters are terrific and funny. It's a story that will work well in a television format."

......

## EHRLICHMAN SELLS WATERGATE ART

John Ehrlichman has decided to auction off some of the "doodles" he drew during his Watergate cover-up trial, along with one done at a White House meeting. The drawings, which are being sold on December 11 by Herman Darvick Autograph Auctions, include sketches of Richard Nixon, George Shultz, and Watergate judge John Sirica, as well as one of Alexander Butterfield, who first disclosed the existence of the Watergate tapes, listening to those tapes in Sirica's courtroom. Darvick expects the doodles—one of which is on White House stationery—to bring $500 each.

......

## OLD BOATHOUSE BEING DEEP-SIXED?

Parks Commissioner Henry Stern and the Central Park Conservancy have come up with a plan to build a new café-cum-boathouse near the site of the abandoned Harlem Meer boathouse, at the north end of Central Park. The plan calls for the Robert Moses–era structure near Fifth Avenue and 110th Street—where Warner LeRoy and Percy Sutton once wanted to build a restaurant—to be demolished to make way for a facility designed by Buttrick, White & Burtis. The plan is under review by the Landmarks Commission.

"The Harlem Meer boathouse area was so dismal that it scared off most restaurateurs," says Central Park administrator Betsy Barlow Rogers. "Once the area is cleaned up, we think we will be able to attract suitable operators to run a cafeteria, café, and boathouse."

......

## MCMULLEN MAY HEAD ACROSS HUDSON

Jim McMullen may be about to move across the Hudson. The Third Avenue restaurateur is talking to trucking magnate Arthur Imperatore about opening a New Jersey branch of his restaurant in Imperatore's new $5-billion residential-and-office complex on the Hudson County waterfront. If the deal goes through, the new McMullen's will probably be located near the terminal where people who live or work in the 366-acre complex will catch the ferry over to Manhattan.

McMullen wouldn't comment on his plans. But Imperatore's office confirmed that he is trying to get McMullen to cross the river.

Photographs: top, Kipa/Outline; center, Erica Lansner.

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## The Bottom Line/Dan Dorfman

# OIL SPILL

### Dividends in Jeopardy

HERE ARE GRIM TIDINGS FOR THE 10 TO 15 million investors who rely on dividends from one of the most important American industries—the oil sector.

Annual dividend yields—which generally run between 5½ and 6½ percent—are probably one of the biggest incentives for buying oil stocks in today's uncertain energy environment. For many people, particularly the elderly, oil dividends have traditionally been a dependable and important source of income.

But Fred Leuffer, 30, the savvy senior oil analyst at Cyrus J. Lawrence, the New York–based Big Board brokerage firm, warns that those all-important dividends are in danger of being cut.

Leuffer, who commands a strong following among institutional investors, tells me, "We could see a flock of dividend cuts in the oil industry in the first half of '87, and the stocks could get creamed." By "creamed," he means a fast 15 to 20 percent decline, across the board, in industry stock prices.

Leuffer's bleak view is by no means the view of most analysts. Oil was one of the market's hottest-performing stock groups in the third quarter: The shares of many companies jumped 15 to 20 percent, while the Standard & Poor's 500-stock index fell nearly 8 percent. The big reason for that rosy oil-stock showing was OPEC's temporary accord—reached last August—on new production levels. That accord turned many oil bears into oil bulls. It prompted a lot of investors who theorized that oil prices were headed higher to eye the industry with renewed excitement. But not Leuffer.

After a speedy analysis of the dismal third-period performances of sixteen big oil concerns (ten domestic and six international), Leuffer found that eleven of them—more than two thirds—had failed to earn their dividends from operating results. The eleven were Amoco, Atlantic Richfield, Chevron, Kerr-McGee, Occidental Petroleum, Pennzoil, Phillips Petroleum, Standard Oil (formerly SOHIO), Sun Company, Texaco, and Unocal.

Basing his calculations on these sixteen companies' results, Leuffer finds that in the third quarter, earnings of domestic oil companies were about 80 percent below earnings for the same period last year and international oil-company profits fell about 25 percent. The big reason for the drop: the decline in oil prices.

Fourth-quarter earnings, he believes, will fall modestly below third-quarter levels. And for all of 1987, he expects domestic oil profits to drop 5 to 10 percent below the 1986 results, and international earnings to drop about 20 percent.

The chief reasons for his gloomy outlook:

☐ Oil prices are unlikely to rise for any prolonged period—indeed, there may be no price rise at all.

☐ In the refining and marketing sectors, profit margins—which were strong in the past couple of quarters—have begun to weaken substantially because of falling gasoline and heating-oil prices.

### THE ELEVEN THAT FELL SHORT

Oil Giants That Failed to Earn Their Dividend

| Company | Quarterly dividend | Recent dividend yield | Earnings per share<br>Third quarter '86 | Fourth quarter'86* | First quarter '87* |
|---|---|---|---|---|---|
| Amoco | $ .82½ | 4.8% | $.68 | $.74 | $.70 |
| Atlantic Richfield | 1.00 | 6.9 | .52 | .66 | .60 |
| Chevron | .60 | 5.4 | .32 | .38 | .35 |
| Kerr-McGee | .27½ | 3.7 | –.22 | .26 | .25 |
| Occidental | .62½ | 8.9 | –.42 | .06 | .10 |
| Pennzoil | .55 | 2.9 | .22 | .44 | .50 |
| Phillips | .15 | 5.8 | –.25 | .10 | .10 |
| Standard Oil | .70 | 5.6 | .22 | .32 | .30 |
| Sun | .75 | 5.3 | .70 | .54 | .45 |
| Texaco | .75 | 8.2 | .29 | .36 | .35 |
| Unocal | .25 | 3.9 | .19 | –.10 | .10 |

*Estimated

SOURCE: Frederick P. Leuffer of Cyrus J. Lawrence. All earnings figures reflect operating results.

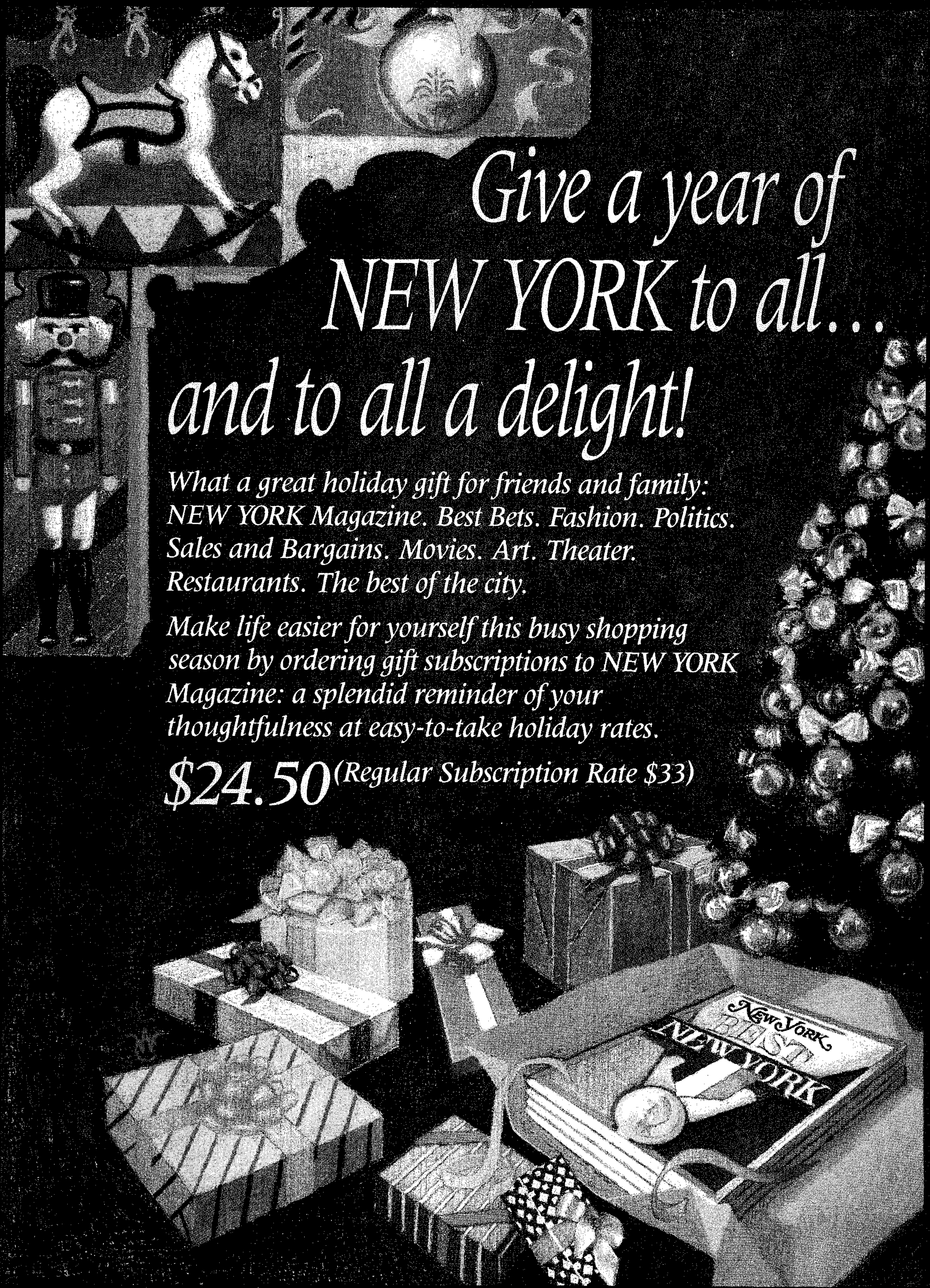
Further, Leuffer figures that the odds are against OPEC's coming up with any realistic production-sharing agreements at its meeting next month. Production quotas for each country are slated to be based on a variety of factors, including gross national product, debt levels, the life of the oil reserves, and population.

The problem, as Leuffer sees it, is that the richest OPEC members, Saudi Arabia and Kuwait, will be expected to cut their production the most in order to stabilize oil prices. This has been tried before, Leuffer points out, and it hasn't worked for any long period, because some OPEC members cheated on their production quotas and Saudi Arabia and Kuwait lost market share. "It all boils down to politics [who's going to agree to what], and it's not going to work for any length of time," Leuffer believes.

He notes that the stock market's overall yield, as measured by the S&P's 400, is only about 3 percent. That makes the big oil companies' annual payouts (some of which, such as Occidental Petroleum's and Texaco's, exceed 8 percent) seem even more attractive. But Leuffer points to the lofty price-earnings multiples of the oil stocks. He observes that many are selling at seventeen to eighteen times his 1987 earnings forecasts—that's 20 to 30 percent above the S&P multiple. Historically, he adds, oil stocks have sold at about 20 percent below the S&P multiple.

And that brings us back to our man's ominous forecast about dividend cuts. Dividends, along with debt repayments and capital expenditures, come out of a company's cash flow—which is, essentially, net profits plus noncash charges such as depreciation and depletion. Even if a company doesn't earn its dividend, it can still pay it using free cash flow—the cash that remains after all operating needs are met. Of the eleven oil companies that didn't earn their dividends in the past quarter, only Occidental Petroleum—which lost money in that period—doesn't have free cash flow.

However, Leuffer says, it may not make sense for a company to use its free cash flow to meet dividend commitments, when it can use these funds for investment opportunities such as expansion and modernization. What's more, he points out, a company that pays divi-



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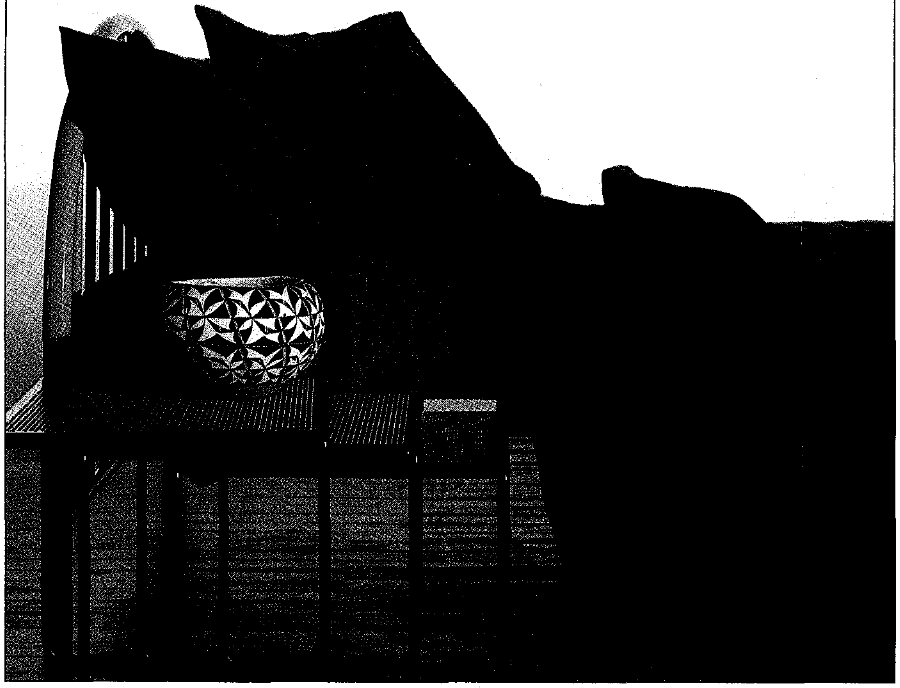

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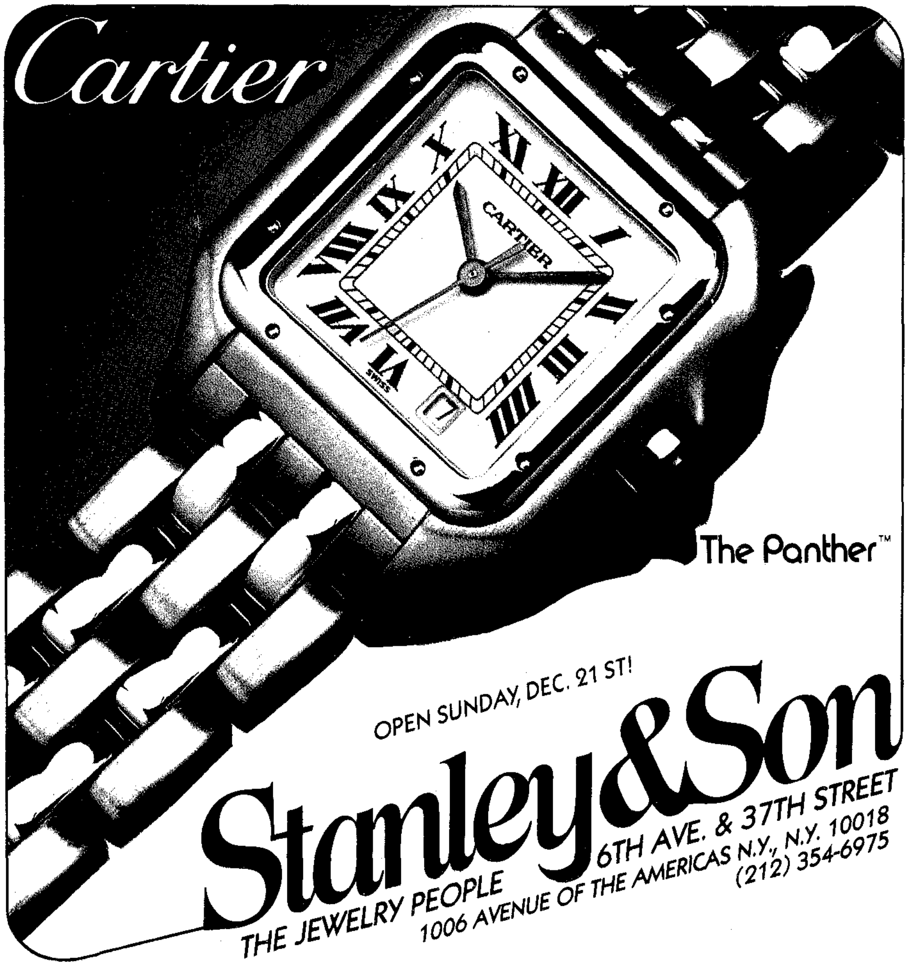

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dends in excess of its earnings is eroding its net worth.

A clue to how oil-industry leaders view dividend payouts was recently given by George Keller, chairman of Chevron, one of the strongest financial entities in the oil group. (Chevron, whose 1986 sales are estimated at about $27 billion, has $3 billion in cash and a favorable debt-to-equity ratio, and the company is generating excess cash flow.) Keller was asked at an analysts' meeting how he would determine whether Chevron's dividend should be cut. He replied that if the company didn't earn the dividend in three consecutive quarters, it would closely examine its outlook for the following quarter before determining its future payments.

That's precisely what Leuffer thinks Chevron will soon be forced to do. The company was unable to earn its last-quarter dividend from operations; Leuffer expects that to happen again in the current quarter and in the first quarter of next year (chart). Chevron, which currently pays a quarterly dividend of 60 cents a share, earned only 32 cents in its most recent quarter. Leuffer predicts that the company will earn just 38 cents a share in the current quarter and 35 cents in next year's first quarter.

Standard Oil is an example of an oil giant that Leuffer predicts won't come even close to meeting its dividend for three straight quarters. The company, which pays 70 cents a quarter, earned just 22 cents a share in the third quarter. Leuffer sees per-share earnings of just 32 cents a share in the fourth quarter and 30 cents a share in the first quarter of 1987.

Oil companies maintain that they need a price of about $18 a barrel to ensure dividend stability, Leuffer says. (The price is currently about $15 a barrel.) But Leuffer doesn't expect oil to reach $18 a barrel soon; in fact, he sees the per-barrel prices ranging from$12 to $15 for the remainder of this year and averaging about $15 in 1987.

Unocal and Phillips Petroleum, two heavily debt-ridden oil companies (Phillips had an operating loss in the third quarter), have already cut their dividends this year. If either were to cut its dividends again, it wouldn't come as any big surprise, Leuffer says—but if some other giant, such as Amoco, Chevron, or Kerr-McGee, were to cut its dividends, there could be an immediate erosion of confidence in the oil industry. Any cut, no matter how small, would be significant, he says, because it would be symbolic, alerting everyone to the fact that one of the largest industries in the world is having major problems. And in turn, he says, the stocks would take a drubbing.

His bottom line: The risk of dividend cuts by the major companies is very high. While oil may be essential for your car or home, it's a bummer for your portfolio. ■

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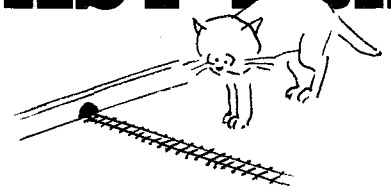


MODERN TIMES

## What's the Frequency?

I WAS TELLING A FRIEND about the way my kitchen radio loses the station every time I open the dishwasher. "In fact," I said, "we got terrible reception on that radio until we installed the dishwasher. Now we're fine, unless we try to unload dishes during the ball game."

"That's pretty funny," she said. "But I got a new phone recently, and I discovered that it was picking up a radio station. The radio station was louder than the voices. I went down to the phone store to get an exchange, but the clerk refused to serve me because the building next door was burning down.

"I went home and decided I would watch my new VCR. I plugged it in, but it didn't work. I would have taken it back, but I couldn't leave the building, because a drunk had passed out on my doorbell. Every few minutes he would wake up and yell at me, then his head would drop back on my buzzer.

"I called the police on my radio-receiving telephone, but they told me they couldn't send a car around, because it was raining."

Eventually, she decided to read a book. KAY LARSON

PRICES

HERE'S WHAT IT COSTS TO ice-skate these days:

☐ Riedell figure skates at Paragon Athletic Goods (867 Broadway), $200.

☐ Skate sharpening at Ice Studio (1034 Lexington), $8.

☐ Mink-and-velvet earmuffs at Fred the Furrier (581 Fifth Avenue), $36.

☐ Day at Wollman Rink: adults, $4.50; children, $2.25.

☐ New York Rangers season ticket, $495.

BRIEF LIVES

## *RUSSIAN TO THE BANK*

EDUARD NAKHAMKIN, THE RUSSIAN émigré art dealer, owns a gallery on Madison Avenue, two in SoHo (including one at 138 Greene Street, where his Ernst Neizvestny show opened last week), and two in San Francisco. He owns a house on Long Island, apartments in New York and Majorca, and two restaurants. Yet when he came here ten years ago with his wife and daughter, he had only $2,000 and a hunch that Soviet art could be profitable.

With his public-relations consultants, Nakhamkin has built a list of clients who pay more than $10,000 for often nightmarish Russian art. He attracts them with a disarming mix of vulnerability and poise. "Eduard has *charme slav*," says Lady Nika Hulton of Bermuda and Zurich, a client.

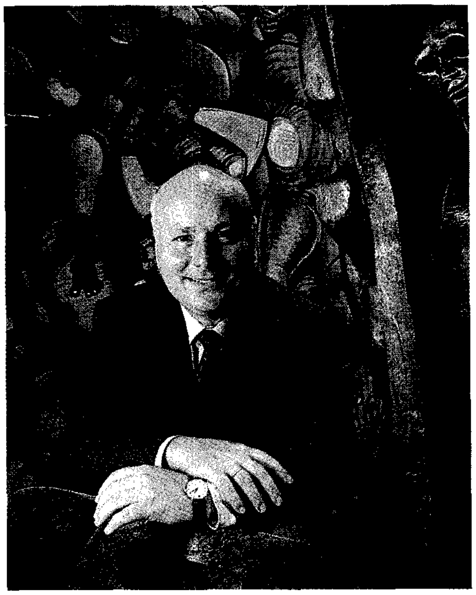
Nakhamkin also has intellect. Before he came here, he was a mathematics professor in Riga. He was denied tenure because he was Jewish, and in 1974 he immigrated to Rome with $360 in cash and a large collection of Soviet paintings. When all but one of these were stolen, he sold the last one to survive. Then he got his first glimpse of Russian expatriate art from a painter named Banakh. "Those paintings were surrealistic," he says, "and so skillful" that he decided to sell them in America.

Arriving in New York in 1976, Nakhamkin and Banakh opened a gallery. "We found a space on West 53rd Street," says Nakhamkin, "and with my terrible English, I negotiated a lease for $1,800 a month, and spent $200 to finish the walls. God, how difficult it was."

Banakh wanted out, and Nakhamkin was left with two months' rent to pay. He went to the synagogue near his Forest Hills apartment, asked the congregation to visit his gallery, and sold $400 worth of art at his next show. Then the rabbi's wife bought enough for him to pay the back rent.

He signed up Mihail Chemiakin (a Russian Peter Max) and found a prime spot at 1070 Madison Avenue, at 81st, which he still occupies. Corporate CEOs started coming by, and prominent Russian artists began to seek him out. His Greene Street location opened in 1985. Other gallery owners view him as a wheeler-dealer. "They are jealous," he says. One prominent hostess says his paintings don't look good on the living-room wall. "Francis Bacon is also hard to take," he says. But some seem to like the art: Last week, the Neizvestny opening attracted Dick Schaap, Sam LeFrak, and David Susskind.

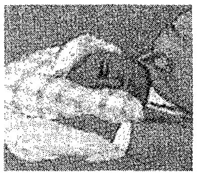
BARBARA COSTIKYAN



*Eduard Nakhamkin:* charme slav.

Photograph by Karen Kuehn. Illustrations: top, Guy Billout; left, Ruth Rachlin.

# *MR. PEEPERS'S NIGHTS: The Magic Kingdom (Part One)*



I HAD JUST GOTTEN BACK FROM THE Magic Kingdom. I was full of Disney. I was still seeing with Disney eyes. I expected sidewalks to move and clams to speak. I expected large plush characters to hug me to their hard rubber faces and press my hands in their plush paws. It was perfect preparation for Brooke Astor and Oscar de la Renta's party at Mortimer's for Renata Adler's book *Reckless Disregard.*

I was early. Renata was there talking to David Whitney and Philip Johnson in the corner of the restaurant.

"Oh, I didn't see you," Renata said to me. This says much for Renata's powers of concentration, for the restaurant was totally empty.

I, like many other people, always feel good when I see Renata at a party. It seems to validate the seriousness. Also, I know there is probably one person suffering more than I am. I love Renata Adler's mind. I love her gaze. I love her posture. I love the large honest bobby pins and the forthright Bryn Mawr braid that hangs on one side and is never held together by a rubber band, but stays mysteriously. It abides.

I love the fact that Renata frequently takes to her bed when the world is too much with her. She takes a step forward, she opens the wounds, and then she is astonished and gets her lie-low impulse. The bleakness invades.

"I just got back from Disney World," I told her.

"I was there with Chief Justice Burger," she told me. This is not an accurate statement, but she had no time to explain, for Liz and Felix Rohatyn were upon us. Renata told them that the rebuttal to the rebuttal to her book, which a friend from Washington had handled for her, was longer than the rebuttal itself, but that Knopf's lawyers wanted it.

Mary Morgan told Renata she was very proud of her. Susan and Carter Burden did, too.

"Do you know either of those women?" Brooke Astor side-mouthed to Renata as two ladies arrived.

"Never saw them before in my life," said Renata.

Brooke and Renata are good old friends. When Renata took to her bed just last week and suffered so that she is said to have lost ten pounds, Brooke called her four times a day.

For a moment, I thought I was back among the giant colliding teacups of Disney World as I saw Susan Cheever, George Plimpton, Frankie FitzGerald back-to-back with Vincent Fourcade, Bill Blass, and Kenny Lane.

"... right across the water from us," said the Duke of Argyll. "I went straight to Brooke's.... There was a super couple. You didn't have to do any talking. They did it all for you."

Then I met Sir Humphry Wakefield, curator of the Stately Homes Collection, who is shepherding the Argylls around.

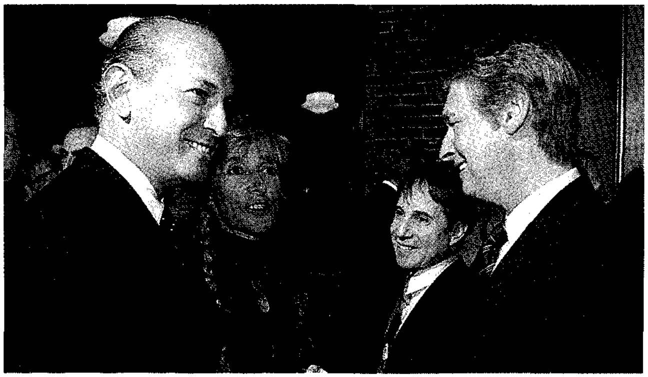
I must say I am tired of those heather-haired Stately Brits, those long-necked furniture peddlers fluting and barking all over the city. I much prefer Brooke Astor. But there was Brooke taking the Duke and Duchess around, and taking them around some more.

Bill Buckley was talking deeply to Shana Alexander.

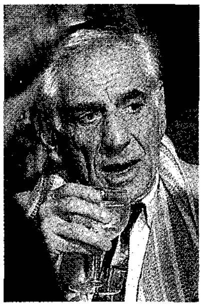
"Are we getting only cold ham?" Eddie Warburg asked.

"I'm curious about why you are giving this party," I said to Oscar de la Renta.

"We have a lot of friends in common—Bob Silvers, the Kissingers," he said, looking off and up in the direction of Nancy, "the Dudleys. At one point Renata was very depressed. I said, 'Don't worry. The book will come out and be a beeg success and we will have a beeg party.' "



*The author with Oscar, Simon, and Nichols.*



*Bernstein.*

*Richardson, Annette Reed, Brooke.*

*Slim Keith, Plimpton, Avedon.*

*The Duke, Walters, Rohatyn.*

"Did you read the book?" I asked, and he said he had.

I saw Joan Didion with her husband, John Gregory Dunne. Joan, like Renata, wore her shirttails out. I felt the neurasthenic energy level rising and was hit by a wave of the bleakness of life.

"A weak scotch," I said quickly to the waiter.

"Did I make a mistake?" Brooke Astor asked agent Lynn Nesbit, talking about the musical to be made from her book.

"I told you to talk to me before you signed the contract in the first place," said Lynn.

Now Paul Simon, who had come in with Mike Nichols, was talking to Joan Didion.

Barbara Walters was heard telling Liz Smith that a recent poll showed she had a 70 percent recognition factor, while Dan Rather had only 40 percent. Should she, she asked Liz Smith, hire a press agent to get the news out?

"... in spite of everything," Leonard Bernstein said to Marit Gruson, "in spite of your hundred-year marriage to Sydney Gruson ..."

"Do you know any Argylls?"said

*(continued on next page)*

Photographs by John S. Abbott.

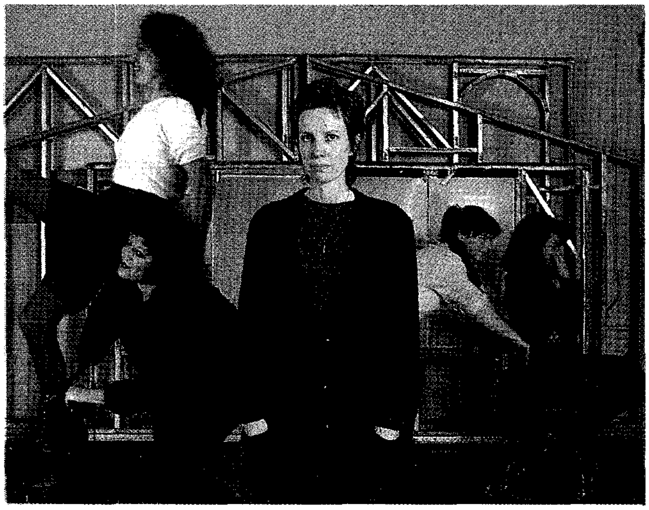
DOWNTOWN

# The Mama of Dada Theater

THIRTY EXHAUSTED people crowd the Performing Garage on Wooster Street, home of a theater company called the Wooster Group. As the group—known for its controversial multimedia performances and for launching such film actors as Spalding Gray and Willem Dafoe—prepares for its four-part retrospective (which begins tonight at the Kitchen, at 512 West 19th Street), Elizabeth LeCompte is looking for a place to talk. LeCompte, 39, the group's director, steps over a sleeping assistant. "We're not trained to do theater," she says. "We're philosophers."

LeCompte, who studied art at Skidmore, works like a painter—appropriating stage classics, and combining them with artifacts and autobiography. *Route 1 & 9* mixes *Our Town*, a faked Clifton Fadiman film about that play, a porn movie, and a party based on the routines of black comic Pigmeat Markham. Much of the play is performed in blackface.

Staged in 1981, *Route 1 & 9* was hailed as a critique of stereotypes and condemned as racist. "I don't know whether it is or not," says LeCompte, "I can't answer that in a society riddled with racism." *Route 1* has been disavowed by the New York State Council on the Arts, one of the show's backers.



*LeCompte: 'We're philosophers."*

In *(. . . Just The High Points . . . )*, first performed in 1984, LeCompte took on *The Crucible*, having the actors speed up the lines until they were unintelligible. Arthur Miller threatened to sue, and closed the production. Now LeCompte has layered other lines over Miller's, so his cannot be heard ("But I know that they're there").

A third play, choreographed with Peter Sellars, borrows from Lenny Bruce, Flaubert, Bergman, and a man "trapped in a hotel room with his theater troupe. They've done something wrong"—not unlike the group. "But this is a comedy, and our troubles are not funny."

LeCompte credits the group's survival to its independence from the theater scene: "I never had any interest in it." Rather than rely on outside producers, the group bought its building. Now the company is surviving the success of Gray and Dafoe (with whom LeCompte lives). And she remains confident: "Nothing could destroy us—not even years of bad reviews." AMY VIRSHUP

HIGH SOCIETY

# *ROCK ART*

*A Rasmussen collage.*

'MY SON IS COMING soon," Anne-Marie Rasmussen said at the B.E.L. Gallery in Westport the other day. Rasmussen, 48, was Nelson Rockefeller's maid for a year and his son Steven's wife for ten. Now she was at her art show, saying that her autobiography had been optioned for a mini-series. "They are working on a script and on who is playing me and my ex-husband," she said. The room was filled with those who remained loyal to her after her 1970 divorce from Rockefeller, dean of Middlebury College. Their son Steven junior has helped his mother promote her career.

"I just phoned him," said Rasmussen. "He's coming." Then she explained her art. A black box sits on a fur muff from childhood—"security." The collages are sad but funny—one is crowned with a candy label: TO THE SWEETEST MOTHER IN THE WORLD.

Steven arrived. Joan Keller Selznick, who optioned the story, says the Rockefellers reacted with "caution" when told of the project. "I think they will understand," says Selznick, once married to the son of David O. Selznick. "I also married into a family with an exploitable name, and would not exploit it." SHARON CHURCHER

MR. PEEPERS'S NIGHTS

*(continued from previous page)* Sir Humphry Wakefield.

"He runs an advertising agency, and she's a former beauty," John Richardson said to Nan Kempner.

"Ah, the man who does not like diamonds," I said, as I stumbled upon John Gutfreund.

"But my wife does," he said.

And so does Mrs. Astor, who, after two hours of taking everyone around, leaned against the bar and coughed into a very clean, very nice handkerchief. She had lost her voice and ordered some water.

"This is my first scotch still," she said, tapping the rim of a half-full glass. "I usually have two." And she crossed her legs, which are the best legs in New York. She is not only an obvious lady but a secret one, because she invited Bill Paley and Henry Grunwald—whose companies are the litigants in Renata's book—just in case they wanted to come.

"I liked your book," said Ed Klein of the *Times* to Brooke.

"Did it make you laugh?"

Lindsay McCrum, who would not take off her hat because she hadn't washed her hair, told Paul Simon she liked a man with a dry sense of humor.

"A dry sense of humor?" Paul said to me later.

"Well, that's Yale," I said.

"And I'm Queens College," said Paul.

Photograph: top, Lawrence Ivy; bottom, Don Hamerman.

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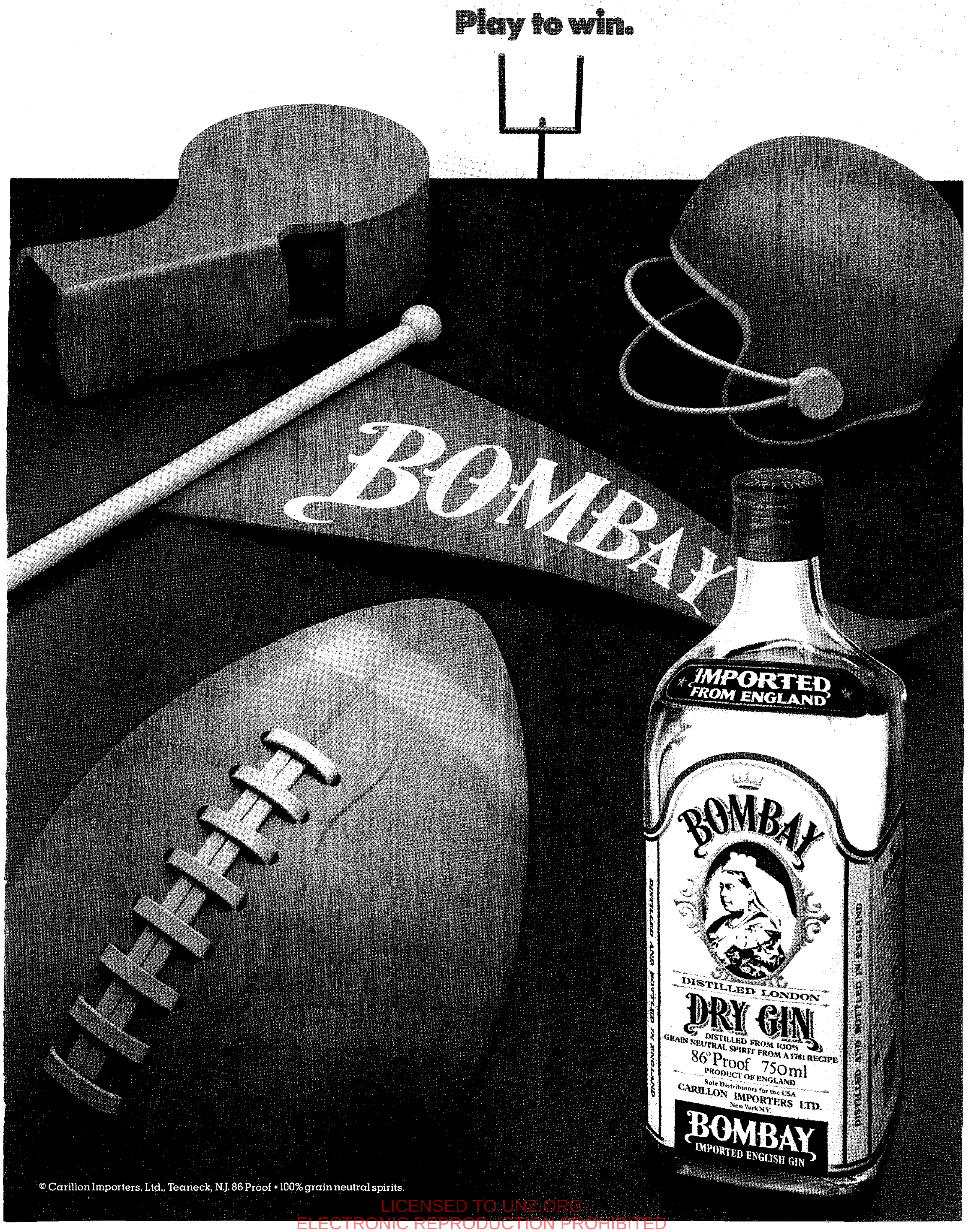
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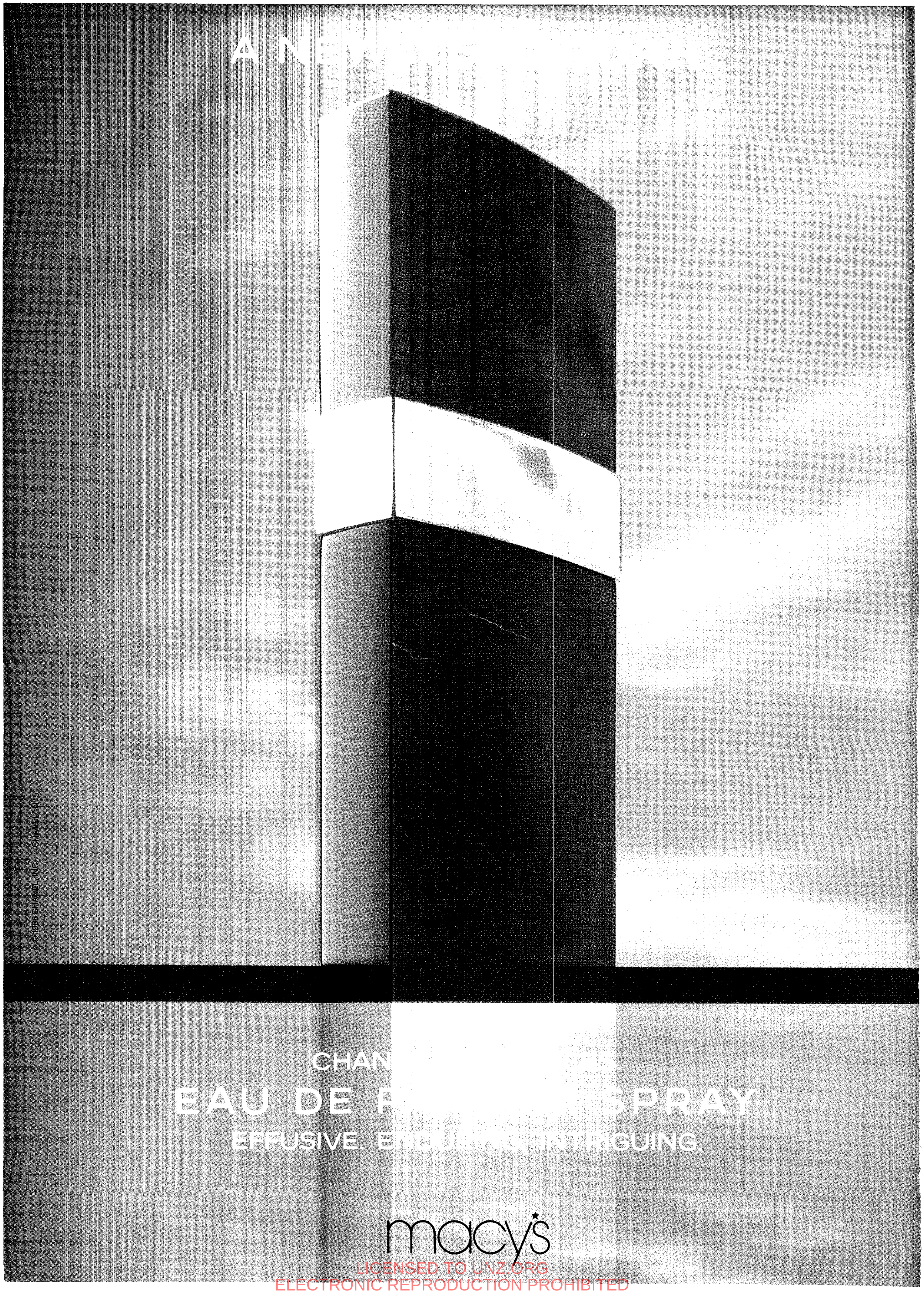
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# RUTH RECOMMENDS

BY RUTH GILBERT

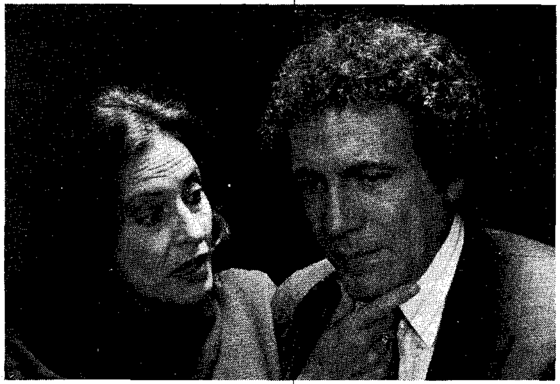
*House-beautiful fanciers! See Stephen Lowe's* The Ragged Trousered Philanthropists, *about Edwardians who redecorate a Victorian house, at Soho Rep's Greenwich House through December 7.*

**LAR LUBOVITCH DANCE COMPANY**

*Above are a startled Kathy Casey and a hungry Sylvain Lafortune in* Blood. *It's at the City Center November 18. Don't miss the company's all-too-short season, which ends, alas, November 23.*

**'FACE TO FACE'**

*Ina Balin and David Groh star in Alexander Gelman's play about a Russian couple who have the same conflicts any American couple would in the same situation, whatever might be! It opens November 19 at the Players Theatre.*

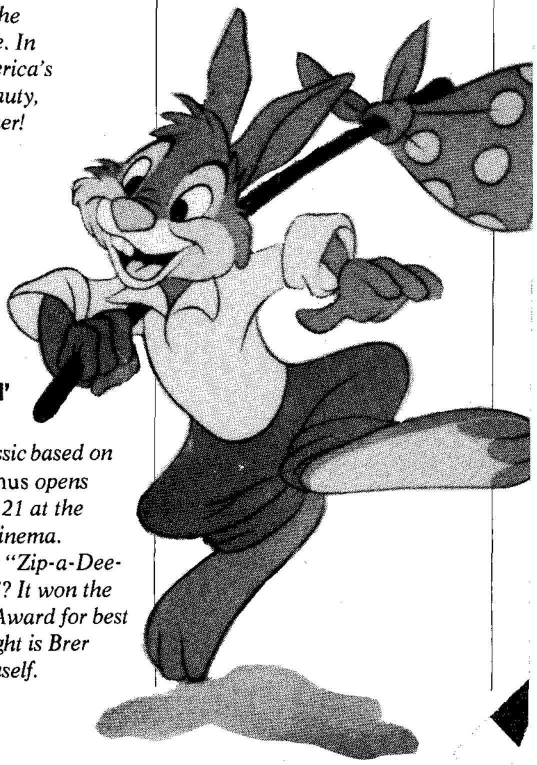


**'PAGEANT'**

*These attractive female impersonators (from left: Russell Giesenschlag, Bill Fabris, and Dick Scanlan) are in a musical revue at the Riverwest Theatre. In this spoof on America's obsession with beauty, you pick the winner!*

**LE CIRQUE IMAGINAIRE**

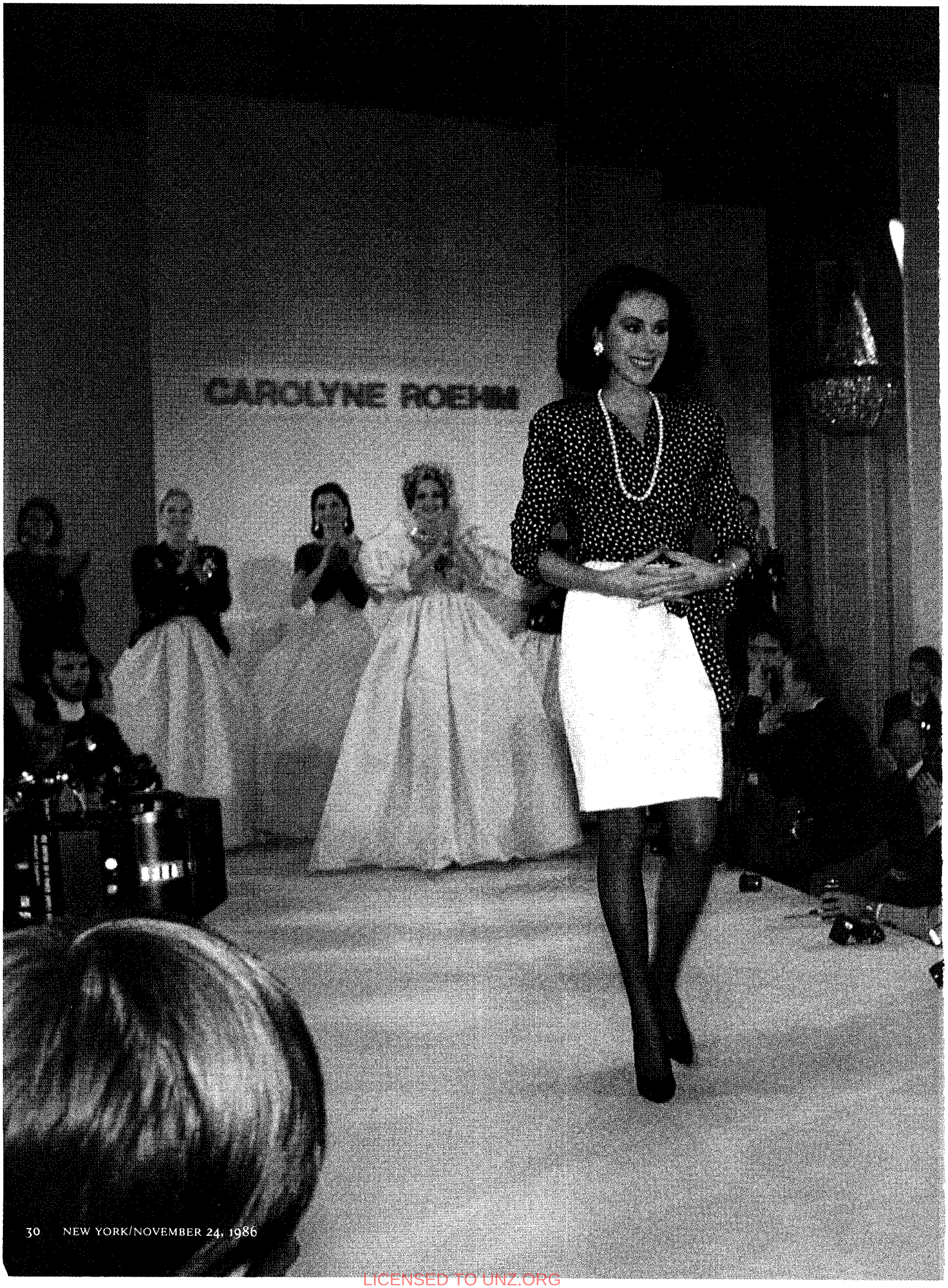
*The husband-and-wife team of Jean-Baptiste Thierrée and Victoria Chaplin (above)—she's Charlie's daughter—and their son James Spenser perform at the Triplex Theatre November 18 through 30. It's like no circus you've ever seen.*



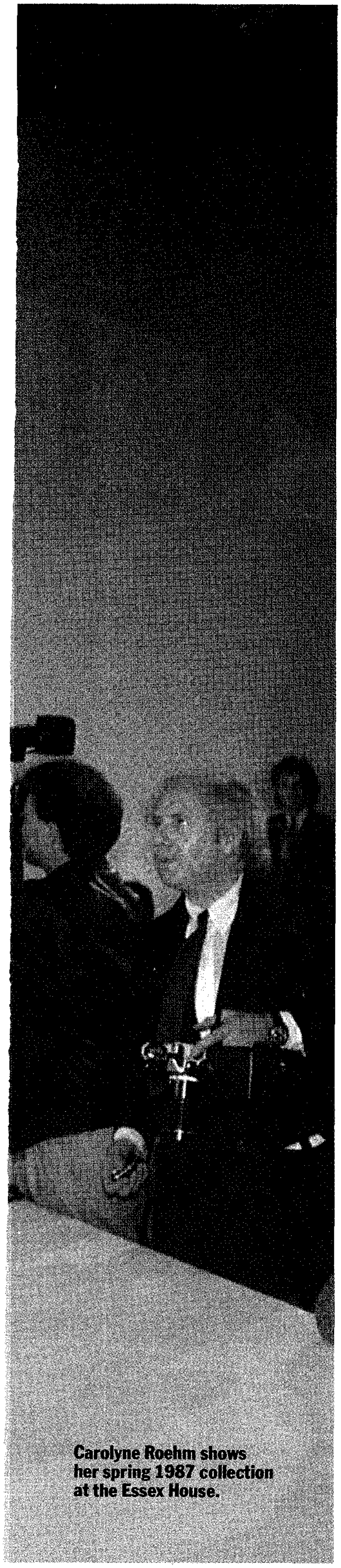
**'SONG OF THE SOUTH'**

*The 1946 Disney classic based on* Uncle Remus *opens November 21 at the Eastside Cinema. Remember "Zip-a-Dee-Doo-Dah"? It won the Academy Award for best song. At right is Brer Rabbit himself.*

Photographs: top left, Martha Swope; center Adam Newman; top right, ©Riverside Studios; bottom left, Adam Newman.


CAROLYNE ROEHM

PHOTOGRAPHED BY DANA FINEMAN



Carolyne Roehm shows her spring 1987 collection at the Essex House.

Sygma

NEW YORK

# The WORKING RICH

## The Real Slaves of New York

### BY JESSE KORNBLUTH

IN THE OLD DAYS, THEY WERE CALLED *nouveaux riches.* And that was when people were being polite. Most of the time, when the Rockefellers, Vanderbilts, Carnegies, and Morgans were discussed, they were called robber barons, destroyers, and worse. Edith Wharton condemned their "monstrous vulgarity." Senator Robert LaFollette labeled John D. Rockefeller "the greatest criminal of the age." And in the most famous list of the 1890s, Society rendered its harshest judgment—of the 90 richest men of the time, only 9 made the "400."

Undeterred, the men who'd won their fortunes by brutalizing competitors and manipulating markets went on to build libraries, museums, and concert halls. By the Depression, they were the Old Rich—and much less fun to watch. "Showing off used to be the main satisfaction of being very rich in America," Paul Fussell wrote a few years ago. "Now the rich must skulk and hide. It's a pity."

No longer. In the Reagan era, new kinds of fortunes are being made. And they aren't coming from the oil fields of Texas or the chip factories of the Silicon Valley—they're being minted in New York by one master builder and a half-dozen economic engineers who have perfected the art of buying a company by using its own assets as capital. These men are the rock stars of this decade, and if their faces are not always rec-

# WHAT'S NOVEL ABOUT THIS GENERATION OF NEW MONEY IS ITS WOMEN: THEY WANT TO WORK, AND THEY DO.

ognizable, theirs are the names that appear with amazing regularity in both business headlines and social columns: Gutfreund, Kravis, Steinberg, Taubman, Trump.

These new mega-millionaires do not skulk and hide. They buy and sell businesses faster than kids can flip baseball cards, and then, after hours, work just as hard at parlaying their fortunes into social prominence. They collect important art and donate it to important museums. They write the checks that make the whole town sing, giving them instant entrée to some of the city's most desirable boards. And most of all, they live in post-baronial splendor in homes so freshly done up with Old Masters, Regency furniture, and Adam rugs that their decorators and art dealers still have calluses from pulling off all those price tags.

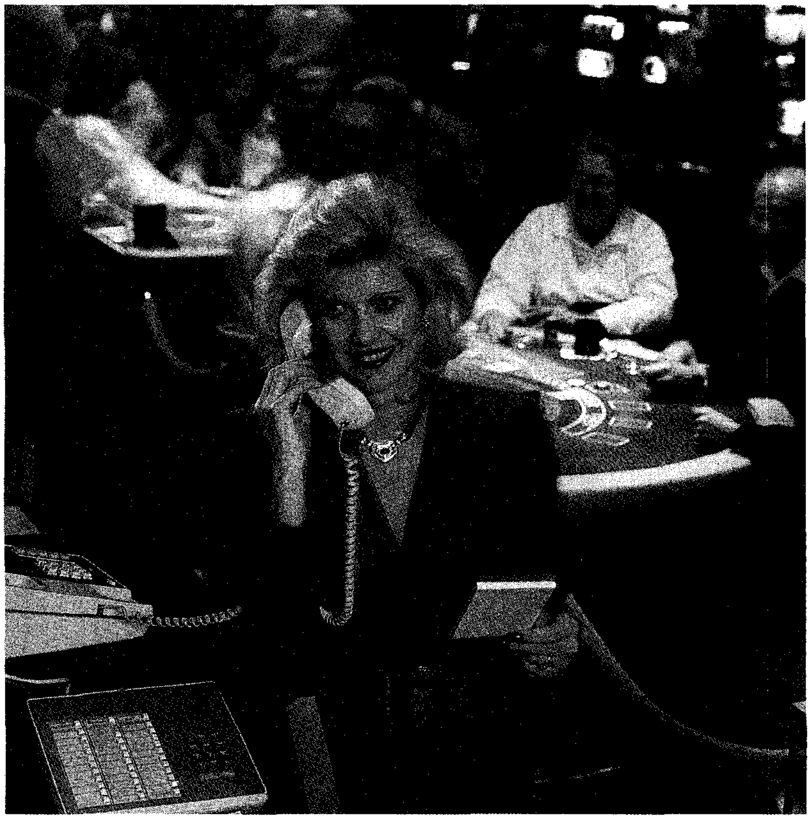
Devotees of interior-design magazines know these homes and their owners, or will. There's Donald Trump, overlooking all others from the two triplexes in the tower he named after himself. A bit farther up Fifth Avenue, Ann and Gordon Getty are moving into Bill Paley's building. A block north, John and Susan Gutfreund, having abandoned their River House aerie, share an elevator with the Deane Johnsons, a Livanos, and a Rockefeller—and Alfred and Judy Taubman, whose paintings could fill a small museum. But even the Taubmans' art pales beside that of Saul Steinberg, who displays one of the city's best collections in a 34-room apartment that once belonged to John D. Rockefeller. Still to weigh in: Revlon's Ronald Perelman, who has bought out his East Side neighbors and may soon have a complex so wide that even jaded veterans may forget David Rockefeller's double-width house.

But however dazzling the homes, however stupefying the numbers, the aspiration to be Somebody is old news. What's novel about this generation of new money is its women. They have discovered what Proust took a lifetime to learn and yuppies have always known: Even the greatest hostess is forgotten when the last of her guests dies. So although these wives tend to fling their doors open to any shelter magazine willing to swoon over their furnishings, they have no wish to be remembered, and then dismissed, solely as party-frocked arm pieces. They want to accomplish something; they want to work.

And they do, to varying degrees. Ivana Trump spends three days a week in Atlantic City as CEO of Trump's Castle Hotel & Casino. Gayfryd Steinberg pumps for PEN. Susan Gutfreund, who once worked as a stewardess and now describes herself as "a wife and mother," is shepherding a European beauty product to market. And Ann Getty, who was once content to preside over the Wheatland Foundation, named after her tiny hometown (population 1,721) in California, is now a book publisher, with Lord George Weidenfeld as her partner.

In this set, there is one fashion designer. Her clothes are ideal for her crowd: They look like Old Money. But then, at five foot nine and a half and 120 pounds, so does she. And she certainly sounds the part when, posing in her own creations in her Park Avenue duplex, she shares her philosophy of high fashion and formal entertaining—as she already has in four magazines this year. But the opulent, even ostentatious style splashed across those pages is deceptive; 35-year-old Carolyne Roehm, wife of leveraged-buy-out specialist Henry Kravis, works harder than anyone on her business and domestic staffs—works so diligently, in fact, that she is the very emblem of the Working Rich.

"We used to go out twice a week," says Trump. "Now it's every night. Either Donald gets an award or a friend does."



IVANA TRUMP AT TRUMP'S CASTLE.

"I WAS BORN THREE FEET LONG AND with a headache," says Carolyne Roehm. The headache was self-imposed. Kirksville, Missouri, where she spent her early childhood, was a placid *Leave It to Beaver* town. Here, the only child of two schoolteachers could ride her pony or play dress-up without anyone wondering if she shouldn't be pursuing more purposeful hobbies. But though Carolyne Jane Smith cherished life in a small town, she was, from her earliest days, drawn to discipline, beauty, and power.

This quest began when she was thirteen and her father became principal of a junior high school in St. Louis. To stake out an identity, she ran for class secretary the following year. She won. Next, she was elected to the National Model United Nations. By her senior year, she was coordinat-

Photograph by Theo Westenberger/Sygma.

Roehm is not the only working wife in this set. Gayfryd Steinberg pumps for PEN; Ann Getty is a publisher; and Susan Gutfreund is marketing a beauty product.

GAYFRYD STEINBERG; KRAVIS AND ROEHM WITH GETTY; THE GUTFREUNDS.

ing banquets for 2,500 Model U.N. representatives, dating football players and debating captains ("I was looking for a brilliant intellect with dashing good looks"), and planning her career as a New York designer.

"Her work was always the first in, and she always wanted to know more," recalls Cathy Rodgers, one of her design teachers at Washington University. "In a time when a lot of kids didn't care how they dressed, she wore a white piqué shirt with cuffs folded back over a cardigan sweater, and a coordinated skirt. She looked as if she'd stepped out of a magazine."

At 23, with three job offers in hand, she came to New York—and accepted the wrong one. "The man was too mean and the job was too boring," she says. "I quit in two days." Her second choice, designing polyester sportswear that was sold to Sears, lasted eleven months. "I tried to bring in a higher taste level, but they didn't want it," she says. "So I decided to change to what I really loved. And ever since I saw a picture of Lauren Hutton in an Oscar de la Renta dress, that meant working for Oscar."

Jerry Shaw, president of de la Renta's organization, referred her to the designer. Although de la Renta wasn't impressed with her portfolio and had never hired a woman assistant, he responded to the earnest young woman in the Saint Laurent outfit. "She had a good personality," he recalls. "She was a real woman. I felt she'd be fresh air."

But even de la Renta was a bit surprised at how quickly his new assistant became not just his employee but his daughter. "If you know Carolyne at all," he says, "there's no way you can't get involved with her life." And so, early in their association, she became the "extra woman" at the luxurious dinner parties staged by de la Renta and his wife, Françoise.

In 1978, four years into her full-service apprenticeship to the de la Rentas, she married Axel Roehm, heir to a German chemical fortune, and moved to Darmstadt. Eleven months later, she called de la Renta. "It's not working," she said. Neither was Miss O, a mid-price de la Renta line built around acrylic-knit dresses. "Come back and take over Miss O," de la Renta told her. Roehm flew back to New York and designed a sprightly resort collection using only natural fibers. De la Renta was delighted—until Roehm bolted again for Germany.

But that inexpensive dress line gave Roehm confidence as a designer. When she returned to de la Renta in 1979 for her final tour as his assistant, she was ready to act on her deep ambition. And by then, says one of de la Renta's other assistant designers, John Nickleson, she was "very aware of who the right people are—as we all are."

That December, Carolyne Roehm met Henry Kravis at a party. She was going to Vail for Christmas. So was he. They had their first date in Colorado—with her mother in tow. "Henry and my mother got along terrifically," Roehm says. "I was still emotionally involved with my ex-husband and seeing a lot of people. But I thought Henry was one of the nicest people I'd ever met. And, one by one, I let loose of the others."

WHEN HE CAME TO PARIS, JAMES ROTHSCHILD lived like a clerk. That was his family's way—to stay separate, to cause no social stir. But it was also his family's way to do as much business as possible, and by 1818, seven years after arriving in Paris, Rothschild had figured out how to attract important clients. He bought a grand house, hired a prestigious architect to turn it into a stage, and then brought in Carême, the former chef for Talleyrand and Czar Alexander. In this "factory for receptions"—four times a week, 30 people came for lunch and 60 for dinner—Carême created culinary extravaganzas that sometimes ended with a dessert of sugar columns inscribed with the guest of honor's name.

Balzac attended these dinners and used what he saw in his novels. A century later, Françoise de la Renta read those novels and used what she learned to turn the dinner parties she and her husband gave into perfect nineteenth-century entertainments. In the Biedermeier dining room, table settings were almost never repeated. If the food was simple—and more elegant for its simplicity—the conversation was not. "The de la Rentas have a marvelous capacity of combining relaxation with an interesting intellectual standard," observed Henry Kissinger, a frequent guest at their twice-weekly dinner parties.

Françoise de la Renta, the preeminent New York hostess of the first Reagan administration, died in 1983. At her memorial service, Placido Domingo sang. Thirty-five members of the

Photograph, bottom right: WWD.

AT HER CONNECTICUT RETREAT.

When work got hectic, Roehm canceled her riding lessons and weekends at her farmhouse.

Philharmonic played. The eulogies were given by Henry Kissinger and, completing a circle, Guy de Rothschild. "Our sorrow," Rothschild said, "is that we can no longer let her know how much we love her."

The Working Rich, who were not invited, were impressed—and, of course, eager to assuage Rothschild's grief. They decorated accordingly, hiring Denning & Fourcade (de la Renta's favorites), Mario Buatta, Mark Hampton, or Parish-Hadley. They smashed their Spode and bought Royal Worcester. And when they ordered flowers, they began to call for the tightly bunched Fantin-Latour bouquets that are the signature of the astronomically expensive Marlo.

But style is not a consumer item. And Françoise de la Renta cannot quite be reduced to a savvy woman who threw tax-deductible dinners at which the guests felt foolish if they weren't wearing her husband's clothes. So it was hardly surprising, in the years before they became junk-bond jillionaires, that the Working Rich found themselves stranded at the final hurdle: At their parties, the guests were people of commerce.

Clearly, this was not the way to social acceptability. What these people needed was a couple who could, like the de la Rentas, traffic in the arts and government as well as commerce and, in the process, lift their arriviste peers even as they elevated themselves. But which man was dynamic enough for that? And where was the woman that accomplished?

IN THE BEGINNING, CAROLYNE ROEHM WAS TERRIFIED when she rang the de la Rentas' doorbell. "The guests were people everybody knew," she explains. "And I wanted to be an admirable dinner partner, not a little kid." Her immediate solution was to regard these dinners as challenges: "I told myself, 'I'm smart enough, and I have enough pride, to get through this.' " Her long-term solution was more demanding. She signed up for French and riding lessons, took cooking classes in Mougins, boned up on art and music. Oscar de la Renta dubbed her a perpetual student. But that was far from a criticism. "I have tremendous admiration for people who improve their lives," he says.

Henry Kravis was the final piece in Roehm's puzzle. The son of a petroleum engineer, he is a product of Oklahoma, two prep schools, Claremont Men's College, Columbia business school, and Bear Stearns. In 1976, he left investment banking and became one of the founders of Kohlberg, Kravis, Roberts & Company. Its goal: to lead the leveraged-buy-out craze then gathering momentum. It was the right idea at the right time; when this decade's mergers-and-acquisitions orgy got under way, KKR was ready to make billion-dollar deals.

Small, square-jawed, and impatient, Kravis has long enjoyed hunting, fishing, skiing directly downhill, and leaning into the turns on his motorcycle. But he has also long enjoyed the perks of prosperity, particularly his seats on the "right" boards: the Spence School, New York City Ballet, Mount Sinai Medical Center, and WNET. And although, until 1984, he'd been struggling to get a divorce from his first wife, he was very much enjoying his romance with Carolyne Roehm.

But Roehm was not, that year, enjoying her liaison with Kravis. "One day in 1984, Carolyne came into the studio very upset," Oscar de la Renta recalls. "It was just a few days before the collection, an impossible time to have personal problems. And she started to cry. 'I don't think Henry will marry me,' she said. Without her knowing, I went and called Henry. 'You're going to tell me this is none of my business—and it is none of my business,' I said. 'And I understand that you've had a bad divorce and may not be in the mood to marry again. But I've got to tell you: I will be very disturbed if Carolyne becomes the mistress of an unmarried man. I think she's better than that. And I will use all my influence to break the relationship.' "

Kravis, says de la Renta, was charm incarnate. He didn't say there would be a marriage. He did say that everything would be fine. And he thanked de la Renta for his concern.

What de la Renta and Kravis didn't know was something Roehm was just discovering—she wanted to be the boss. But with de la Renta only in his early fifties, that was not likely to

# THE WORKING RICH NEEDED ROEHM AND KRAVIS—A COUPLE WHO COULD ELEVATE THEIR ARRIVISTE PEERS.

happen soon at her present job. And de la Renta had never given a piece of the company to any of his employees. Roehm spent a long night agonizing over her dilemma. As dawn broke, she saw only one option: to leave. She told Kravis. "Go to it," he said. But he did not sit down and write a check for her to start her own company.

That fall, Roehm met Don Friese, vice-president and general manager of ready-to-wear at Halston. That business was being phased out, and Friese was ready to move. With a potential president on tap, Kravis invested several million dollars in Roehm. Seven months later, in April 1985, she showed her first collection. But this was more than the debut of a new designer—it was a coronation.

And so it didn't matter that Roehm's collection was being shown at 6 P.M. on a Friday after a long and draining week of shows by more established designers. Or that Roehm's budget was so small her models couldn't have rehearsals. Or even that, for most of the first season, shipments would be late and the clothes wouldn't fit properly. What counted was that Roehm's first-team friends—Ivana Trump, Lauren Veronis, Francesca Stanfill, Mai Hallingby—were leading the applause. And that, as the music segued to the stirring romantic theme from *Greystoke* and the first ball gown appeared, the fashion editors and retailers began clapping as vigorously as Roehm's friends.

Finally, a model wearing the ritual bridal gown came down the runway to end the show, and Roehm stepped onstage. Drenched in tears, she blew a kiss to Henry Kravis, who was also weeping. And then, because even the smallest Seventh Avenue success is a kind of fairy tale, her friends and the fashion writers and the retailers gave her and him and them the ultimate endorsement, a sustained standing ovation, with perhaps half the members of the audience dabbing their eyes to keep their own tears from streaking their *maquillage*.

ALTHOUGH IT SEEMS AS if there was a corporate merger a minute in 1985, they weren't quite that frequent. There were, in fact, only ten a day. Still, the purchase price of the 3,000 companies that changed hands last year was $179.6-billion, a 47 percent gain over the previous year, and a new level of prosperity for the men who made those deals.

For Henry Kravis, in particular, it was a very good year. In addition to Kohlberg, Kravis, Roberts's $200-million investment in the $2.4-billion Storer Communications buy-out and a $250-million share of the $2-billion Union Texas Petroleum takeover, KKR was plotting this year's $6.2-billion buy-out of Beatrice Companies—the ninth-largest financial transaction in the history of the planet. These deals were sufficient to move the KKR partners onto the *Forbes* 400. Granted, their personal fortunes were estimated at only $180 million apiece—modest compared with Steinberg's $650 million, Trump's $700 million, and Taubman's $800 million—but then, at 41, Kravis was acquiring one unique asset.

In Italy that May, after the triumph of Roehm's first collection, Kravis suggested a merger. Roehm's enthusiastic response triggered a flurry of activity: the purchase of a $5.5-million duplex, the hiring of Denning & Fourcade, and Kravis and Roehm's marriage, just seven months later, in their new living room. Their guests admired the sponged walls, the *faux* marble, the antiques. And they couldn't fail to be stunned by the collection of Renoirs, Pissarros, Monets, Tissots—and, in the dining room, a Sargent so vast that it could, in a pinch, be used as a sail.

But by the fall of last year, Roehm was not the only working

The guests couldn't fail to be stunned by the collection of Renoirs, Pissarros, Monets, Tissots—and, in the dining room, an enormous Sargent.

IN THE PARK AVENUE DUPLEX.

Photograph by Lizzie Himmel.

“I KNOW *EXACTLY* WHAT IT TAKES TO SUCCEED,” SAYS KRAVIS. “I WOULDN’T BE HAPPY IF SHE WORKED LESS.”

wife in this set. In June, Ivana Trump, who has a socially active husband and three children to contend with, had become CEO of her husband’s second Atlantic City casino. Forty-five hundred employees depend on her; she depends on a disciplined schedule. “I want to be with my husband and children, so I spend Monday in the New York office, on the phone,” she says. “Tuesday morning, I take the helicopter to Atlantic City. I stay over Tuesday night, and take the helicopter back to New York the other nights.”

In comparison, Susan Gutfreund’s business is a cottage industry. “To have a facial done, it’s 30 minutes going, 30 coming back,” she says. “Who has time? Then I found a product I found fascinating: good for both sexes, easy to use at home. But I’m juggling two houses and a baby. I don’t want to get involved in a business, so I’m just part of a group of partners. I’m not, as you see, trying to be Estée Lauder.”

These women can delegate. And so, for Ivana Trump, her most demanding work begins after office hours. “We used to go out two nights a week,” she says. “Now it’s every night. Either Donald gets an award or a friend does. And they come to ours, so we go to theirs—that’s how it’s done. But it’s hard. I like to talk and to exchange, and the gentleman on your left or right may not be the most exciting person.”

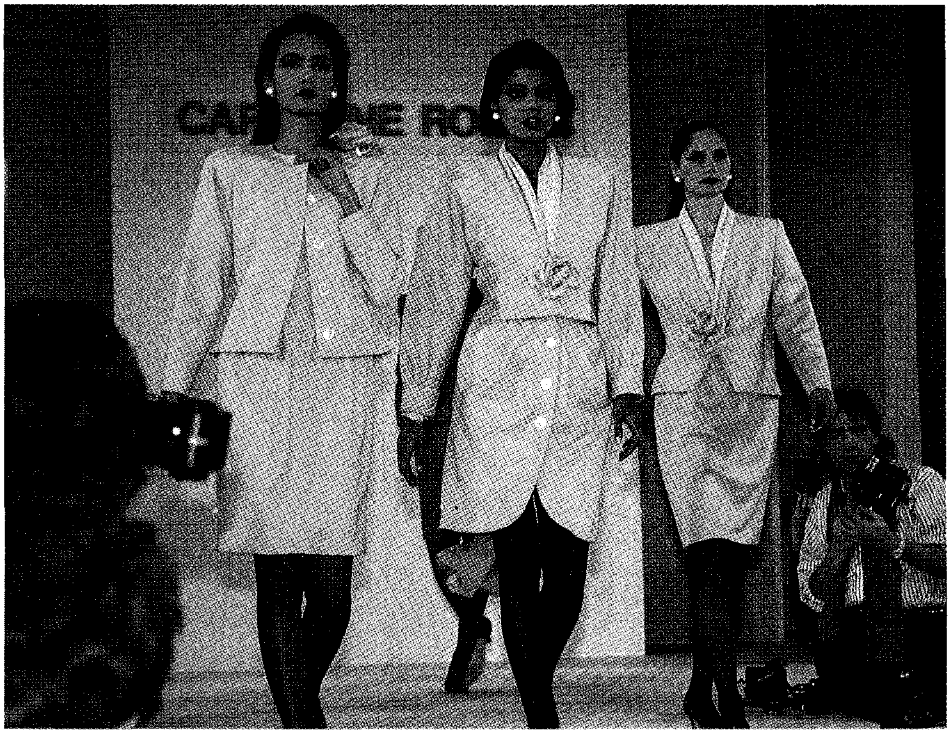
Carolyne Roehm, in contrast, has a product that must be reinvented four times a year. Until recently, she had no assistant designers. She’s her own fitting model. Her peak design periods coincide with the height of the charity-benefit seasons. On the exhaustion-avoidance scale, therefore, she loses to Trump and Gutfreund in every way possible.

But that hasn’t slowed Roehm’s social progress. When Mica Ertegun started looking for someone to head New York City Ballet’s 1986 Spring Gala, she thought immediately of Henry Kravis, her fellow board member. He is, she says, “active, intelligent, just what we need.” His wife, whom she knew less well, would surely be of the same stamp. And so she asked Roehm to head the gala.

Roehm got some help from her husband—Drexel Burnham Lambert, which helps raise money for Kravis’s deals, underwrote the gala—but it was her idea to ferret out the Czech table linens and to give pink-and-gold-wrapped cassettes of Horowitz playing Chopin as party favors. The evening was a triumph for the ballet: The gala raised $750,000, the most successful gala to date. For Roehm, it brought another, weightier responsibility—she was named a chairman of this winter’s Metropolitan Opera benefit, at which Pavarotti and Sutherland will perform.

BECAUSE THEY STRADDLE THE WORKING-RICH AND the Old Guard causes, the Kravises could be out every night. “I’m fighting to hold it down to three,” Roehm says gamely. But in the first year of her marriage, with a house staff of six collecting paychecks, she didn’t have the heart not to fill the open nights with dinners of her own.

Those who can afford Roehm’s clothes liked the new line. “I can wear everything in this collection at Mar-A-Lago,” Ivana Trump told friends after the presentation.



MODELING ROEHM’S SPRING 1987 COLLECTION.

Even in the summer, the beat of her social life was relentless. “In Porto Ercole, we had nonstop houseguests, so we didn’t try for fantasyland,” she says. “Then we went to Salzburg, and I had to orchestrate all that.” And her wave of the hand doesn’t refer to a Tyrolean picnic. Not only did the Kravises have impossible-to-get front-row seats when James Levine conducted *The Magic Flute;* they also gave a dinner for 22 at the Hotel Goldener Hirsch, with the flamenco dancers from *Carmen* performing between courses.

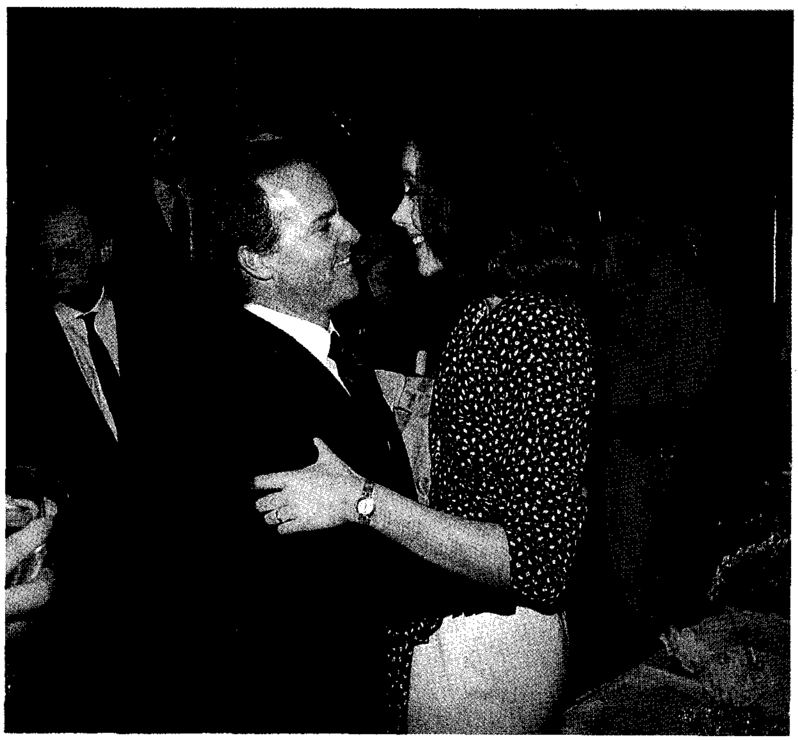
And then it was the fall again, and Roehm (whose sales are $6 million a year) was working against the clock to produce a new collection. Now her best friends were Advil and Erace. Lunch consisted of a Big Mac or pizza at her desk. She dropped her exercise instructor, canceled her riding lessons and then her weekends at the stone farmhouse in Connecticut. “I want a baked potato in bed!” she cried as she got off the plane after an out-of-town fashion obligation—but that night, she accompanied Kravis to the benefit for the Central Park Conservancy, where they were, with a predictable lack of imagination, seated with the Steinbergs and Trumps.

Her husband is sympathetic but unworried. "I know *exactly* what it takes to make something succeed," Kravis says. "I wouldn't be happy if she worked less." And Kravis isn't sitting back and torturing his working wife while he clips coupons. Of the first fifteen working days after Labor Day, he was in his New York office exactly one. More often than not, he gets up before his wife does and jets off to visit a potential acquisition; his concession to marriage is that he tries to get back to New York in time for dinner.

As it happened, Kravis was away on business one Friday night last month, and his wife decided to sneak off to Connecticut for a half-weekend. The samples for her resort collection had been stolen that week and would have to be re-created, her designs for this month's show were unfinished, vital fabrics were stuck in Customs. And yet she had never once snapped at her staff. Or even thought of canceling that week's long-planned dinner for 20 or the cocktail party for 60 that Kravis was giving for one of his alma maters.

Alone in the car, though, she found herself in one of those traffic jams that promises an 11 P.M. arrival—and an ever-narrowing window of personal freedom. "I always think I'm going to become the master of my life and be able to do it all," she says. "That night, I had my first glimmer of thinking, No, it's not possible. And I started to cry."

Roehm's schedule hasn't slowed her social progress at all. She will be a chairman of this winter's Metropolitan Opera benefit.



KRAVIS AND ROEHM AFTER THE SPRING SHOW.

"I DON'T KNOW CAROLYNE ROEHM AND HENRY KRAVIS," Brooke Astor says. "But I think new blood is good. Transfusions keep the thing going." A legendary Park Avenue hostess agrees: "I think the new money is *wonderful!* I wish I had it." Others, less dependent on the charitable contributions of the freshly moneyed, are less charitable. "I met a few of them at the opera," recalls one of the East Coast's most trenchant social arbiters. "A friend brought them over. 'Do you know ——?' he said. They said, 'Of *course*. How are you?' But the thing was, I *didn't* know them. Why are they so anxious?"

The answer is self-evident: If they work like yuppies, how could they go out at night and not *network?* They don't understand Diana Vreeland's fundamental law of wealth: "As soon as you have money," says Vreeland, "you're old." Old in the sense of having philanthropic responsibilities and households to run and the like, to be sure, but old, too, in the way that money becomes respectable after a generation or two—or now, in this freeze-dried culture, in a week.

The Working Rich, though, don't feel Old Rich. They compensate by buying up the best of the past, as if they could, in so doing, back-date their own provenance. But then, Paul Fussell argues, that's what people who make money always do. "Earning your money is a conventional thing," he says. "And when you make your pile in a conventional way, you can only spend it in an unoriginal way."

Eventually, the Working Rich will figure out that all they have to do to make it is relax and let Mrs. Astor call *them.* And they'll understand why, late in her life, Pauline de Rothschild did away with her sample books—one showing swatches of her 60 tablecloths, another containing pictures of her 70 different sets of table services—and moved into chambers at the Albany in London that were, in their simplicity, as striking as anything she'd known at Château Mouton. And, eventually, they'll probably even imitate the least-known aspect of the de la Rentas' marriage—their predilection for dinner *à deux* every Friday and Sunday.

But not yet. For the moment, public presence is all. And so, at Carolyne Roehm's 115-piece collection for spring, the mood wasn't so much the celebration of a developing talent as it was self-congratulation—on a chilly November afternoon, with the house staffs even now preparing the Florida homes for Thanksgiving, this was the only place to be.

Those who can afford these clothes were well pleased. "I can wear everything in this collection at Mar-A-Lago," Ivana Trump told friends afterward, referring to the Trump mansion in Palm Beach. The retailer sitting next to me knew that instinctively: "These clothes certainly don't look less expensive than they are," he said. *Women's Wear Daily* was, this season, less sure that the getting and spending these clothes required was a good thing. "Too rich," its commentary noted.

How could that be? Only yesterday, wasn't too much just barely enough? And what about the designer herself? When she came up the runway at the end, wasn't she wearing a simple polka-dot blouse, pearls, and a white skirt? Wasn't her hair down, not pulled tight in a society knot? Nothing ostentatious or pushy there.

But, of course, there wouldn't be—that's why Carolyne Roehm is so beloved by her crowd. And why, as she nervously ran her hand through her hair, her eyes glazed with fatigue, they clapped and clapped. After all, she's the woman who can do it all. And if not now, next season, or the next. Not, any longer, because she may want to. Now she has to. Otherwise, it might look as if the Working Rich were not the new true masters of New York but its slaves. ▬

# THE 'RUSSIAN MAFIA'

## A NEW CRIME MENACE GROWS IN BROOKLYN

### BY DANIEL BURSTEIN

At a quarter past seven on Friday, the thirteenth of June, a 44-year-old Soviet émigré named Vladimir Reznikov strolled out of the Odessa Restaurant on Brighton Beach Avenue in Brooklyn. The street outside, bathed in the light of one of the longest days of the year, presented a pleasant tableau—groups of Soviet Jewish immigrants sitting on lawn chairs and stoops enjoying the salt air, much as they once had in their native Odessa, on the Black Sea.

*Soviet émigré Michael Vax, accused of murder after a Brooklyn shoot-out.*

Reznikov crossed the wide expanse of Brighton Beach Avenue and climbed into his new brown Nissan parked there. As he pulled out of the parking space, a man approached the window of the car and pumped six bullets from a .380 automatic into Reznikov's leg, hip, and side.

Reznikov, who'd survived prisons from Kiev to California, was no stranger to bloodshed. "There are eight to ten open homicide cases involving Russian émigrés in Brooklyn over the last few years, and Reznikov's name has come up in quite a few," says Lt. Donald Kelly, the former commanding officer of Brooklyn's 61st Precinct Detective Unit.

Badly wounded, Reznikov reached for his unregistered .25-caliber handgun and tried to slide out the passenger door. But a final bullet hit him in the head, killing him instantly. By some accounts, the attacker—described by police as "a white male in his twenties"—jumped into a green Plymouth and sped off.

Dozens of people witnessed the murder. Scores more knew Reznikov or had had deal-

TAI PAN
COLOR of MONEY
SOMETHING

A Sunday afternoon in Brooklyn's Brighton Beach, home of 30,000 Soviet émigrés.

PHOTOGRAPHED BY PETER FREED

# BY AND LARGE, THE RUSSIANS AVOID DRUGS AND PROSTITUTION IN FAVOR OF WHITE-COLLAR CRIMES.

ings with him. Yet only a handful have been willing to talk to police, and, officers say, none of the information is solid. "The Russian community isn't talking," says Sgt. Vincent Ferrara, squad commander of the 60th Precinct Detective Unit, which covers Brighton Beach.

THE REZNIKOV MURDER FITS A pattern of escalating violence among the criminal cells that make up what's loosely called the Russian Mafia. "These are passionate people—they tend to get very violent," says FBI special agent Daniel Lyons. In one case, five years ago, an émigré mother and her son were found dead in their apartment in Brooklyn with their eyes gouged out. Police believe it was a revenge killing connected to the Russian Mafia, but they never solved the case. Two years ago, a cooperating witness in a stolen-jewelry case was threatened with a hand grenade. And last February, a bloody shoot-out in a quiet residential area of Sheepshead Bay, Brooklyn, left one émigré dead and two others wounded.

**Once the shopping spree ended, some of the store owners started complaining that they weren't getting their fair share of the loot.**

*Michael "Misha" Umansky (left) leaving court with his wife.* ▶

"The Russians are very crude," says a Manhattan lawyer who has represented several émigrés. "They come from a society that's 40 years behind the times. They act more like the old days of the Mafia in the U.S. than the Mafia today."

In the fifteen years since the first cracks appeared in Soviet emigration policy, over 100,000 Soviets have come to the United States. The overwhelming majority were Jews fleeing religious persecution or simply looking for better lives. A small number, however, had hard-core criminal backgrounds, and, indeed, some were probably released from Russian prisons just to emigrate—a sort of poison pill arranged by Soviet bureaucrats for the émigrés' new homeland. The FBI thinks that about 500 professional criminals are living in New York, with smaller groups in Philadelphia, Los Angeles, and other cities.

The parallels with the traditional Mafia are somewhat tenuous. Russian gangsters tend to run in loosely knit groups, sometimes only three or four people. "There's no John Gotti with the Russians," says Ferrara. "Just little groups doing things against the law." At a time when the Mafia's code of silence is collapsing in courtrooms around New York, the Russians have imposed a wall that's virtually impenetrable to outsiders. "I had one guy in here for questioning whose leg looked like a pretzel," says Lieutenant Kelly. "It was broken in a dozen places in a Soviet prison. He showed it off and said, 'You're going to do worse to me?' "

The gang members often share a common Soviet denominator—some gangs are all from Odessa, for example, or all from Kiev. By and large, the Russians avoid drugs and prostitution in favor of white-collar crimes like credit-card fraud, counterfeiting, and gas bootlegging. The scope of Russian activities is broadening, though, and contacts with the established organized-crime families are increasing. In July, three Soviet émigrés were among seven men—one of them a reputed Genovese-family enforcer—indicted for evading more than $16 million in state and federal gasoline taxes, the largest gasoline-bootlegging operation ever prosecuted in the United States, the authorities say.

"We're seeing more violence now because the stakes are bigger," says Joe Koletar, an FBI special agent.

Police don't know yet why Vladimir Reznikov was murdered, but in a way, the case seems to resemble a *matryoshka*—a Russian folk doll that twists apart to reveal another doll inside, then another and another. Behind the murder, there's evidence of links to a major credit-card scam, gasoline-bootlegging operations, and the shoot-out in Sheepshead Bay. Indeed, the case provides a kind of capsule look at the reach of the Russian Mafia.

"It's hard to be an honest man in the Soviet Union," says Vladimir Kozlovsky, a staff writer for *Novoye Russkoye Slovo,* a New York-based Russian-language newspaper. "It's a country that forces a lot of people to become criminals. When they come here, though, they get guns."

AS A YOUNG MAN IN KIEV, Vladimir Reznikov spent time in prison, but when he applied to immigrate to the United States, he insisted that—as a Jew—he'd been the victim of religious persecution. Shortly after arriving in the mid-seventies, he took up the life of a con artist. In Los Angeles, he posed as a Soviet seaman with gold coins to sell, and fleeced some kosher butchers out of $25,000. (His bags of gold coins turned out to be bulging with rocks and potatoes.) He was convicted of grand theft and served a brief sentence in a California jail.

In New York, after he was charged

with the New Year's Day 1981 murder of a fellow émigré in a Brighton Beach restaurant, Reznikov disappeared for two years. When he materialized to stand trial in 1983, a key witness's story suddenly changed, and Reznikov was acquitted.

At the time he was gunned down outside the Odessa Restaurant, his address was suburban Hartsdale, but, the police say, he often came to Brighton Beach—the home of 30,000 Soviet émigrés—to eat a Russian meal and keep track of business. By some accounts, he had connections to the bootleg-gas business. Another source suggests he was a triggerman.

The series of circumstances that some people think eventually led to Reznikov's death began in February 1985. A small-time Brooklyn con artist named Bobby Fasano got hold of the names and account numbers of 26 Merrill Lynch customers whose Visa cards could be used against the value of their portfolios. Fasano paid two contacts $300 for each name and then tried to think of people who could help him tap these vast lines of credit.

Though he's an American, Fasano had a contact in the Russian-émigré community. "I reached out for a friend of mine called Marat," Fasano said later in court. He was referring to Marat Balagula, a Soviet émigré known in Brooklyn as the Big Man, or the Georgian.

The two had come to know each other a few years earlier when Fasano, who rode around in a white Excalibur, designed to look like a 1938 Mercedes, admired Balagula's black Cadillac Seville. Over time, Fasano and Balagula became friendly and "tried to do some things that never occurred," Fasano said. But when he got the Merrill Lynch material, Fasano felt sure Balagula—now "doing very well in business"—could "link me to some stores that could handle these credit cards."

Balagula, 42, is a colorful character who wheels and deals on his car telephone and has his finger in a number of gasoline ventures, some of them the subject of bootlegging investigations. He apparently has quite a bit of money. Though he lists his address as Bergen Avenue in Brooklyn, he's said to own a large house on Long Island, and he had no trouble posting personal assets to meet his $50,000 bail when he and eight other émigrés were finally arrested in connection with Fasano's credit-card fraud. In one credit-card case, Balagula is represented by Barry Slotnick, whose firm represents John Gotti.

During one seven-month period, while the credit-card cases were pending, Balagula applied to the court for permission to make business trips to Vienna, Brussels, Paraguay, Venezuela, London, and Africa. He usually posted the passports of his family as security for his return—and each time, he came back.

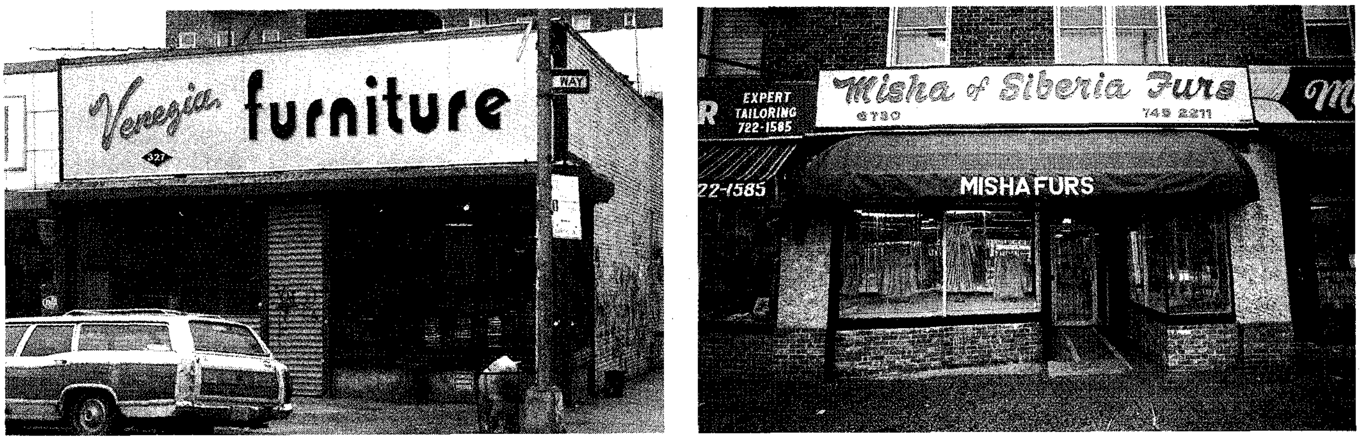
THE CREDIT-CARD PARTNERSHIP got started on February 19, 1985, when Fasano met with Balagula at a company called Caravan, one of Balagula's several Brooklyn offices. Fasano didn't waste time: He asked straight out for help in locating stores where merchants would cooperate in ringing up phony purchases of $10,000 to $20,000. In this type of scam, known as white plastic, there is no attempt to make the counterfeit credit card look like the real thing. All that is needed is a piece of ordinary plastic embossed with the legitimate cardholder's name, number, and the expiration date of the card. Since the merchant is in collusion, no merchandise actually changes hands. The store gets telephone approval for the charge, and the plastic is then run through the credit-card equipment, generating a charge that the card issuer pays to the store. Eventually, this payment will be divided between the store and the gang. When the account holder discovers the fraudulent charge on his bill, the merchant claims that a valid card was presented.

"This was a very sophisticated, well-organized scheme," says Richard Ward, special agent in charge of the New York office of the Secret Service, which is responsible for investigating credit-card frauds. "A helluva lot of money went into their pockets. It was one of the biggest frauds of this type we've seen."

At nine the next morning, Fasano returned to Balagula's office and was introduced to two other Soviet émigrés living in Brooklyn: Ilya "Alex" Zeltser, 33, whose English was not very good, and a burly, 32-year-old weight lifter named Benjamin Nayfield, who was still technically a Soviet citizen. The group quickly struck a deal. It was agreed that Zeltser and Nayfield would take Fasano to cooperating stores. The proceeds would be divided up "50 to the store and 50 to us," Fasano later said.

Fasano, Zeltser, and Nayfield immediately headed off to Venezia Furniture, on Kings Highway in Brooklyn, which was then owned by two émigrés, Boris Rosenbaum and Alexander Golubchik. The owners agreed to go along, Fasano later said in court, and they dialed up Visa to get authorization for a $12,000 furniture purchase. Fasano got on the phone and gave the operator the thirteen-digit account number of the Merrill Lynch cardholder. Approval was quick. The team then ran Fasano's homemade plastic card through Venezia's machine and wrote up the "sale," Fasano said. The operation took half an hour.

From Brooklyn, Fasano and his new Russian friends took off for Philadelphia, making the drive in Fasano's Excalibur—not exactly the most discreet vehicle for this sort of work. "You pull stupid, everybody see you go," Balagula later told Fa-



*Stores involved in the indictments.*

**The Feds claim that the credit-card scam organized by 'the Big Man' ran up nearly $200,000 in phony purchases in just over two weeks.**

**"THESE RUSSIANS HAVE WAYS OF MAKING PEOPLE FORGET," SAYS MICHAEL VAX'S DEFENSE LAWYER.**

sano in a tape-recorded conversation.

In Philadelphia, the shoppers called at Misha of Siberia Furs. "Misha"—a Soviet émigré named Michael Umansky—greeted Zeltser and Nayfield with a hug; then they got down to business. A $7,500 lynx coat was charged to one of the credit cards.

Half an hour later, the gang was on its way again, this time with Misha at the wheel. He took them to Askari Jewelers, where the owners, Kourash Askari and Alan Vaisberg, carefully consulted catalogue prices to arrive at totals for the gold jewelry rung up. The whole group—merchants included—finished off the day's work with a hearty dinner at a Russian restaurant.

OVER THE NEXT TWO WEEKS, the shopping gang racked up $200,000 in phony purchases at Misha's and Askari's, picking out everything from fitch coats to diamond rings. Once the spree ended, however, the principals grumbled over the division of the loot. Some of the store owners complained that they didn't get their fair share. Fasano thought he'd been shortchanged by $50,000. "Don't worry," Balagula told him. "I will straighten everything out."

Before things got straightened out, however, Fasano was caught in connection with a totally different scam, at a New Jersey jewelry store. As part of his plea bargain, he offered to tell all he knew about the credit-card fraud. He even agreed to wear a wire and tape conversations with Balagula.

By that time, the Big Man was moving from one office to another, and Fasano had trouble locating him. In July 1985, Fasano finally learned that Balagula was operating out of an oil-company office on Nostrand Avenue in Brooklyn. When Fasano got there, no one would admit to knowing Balagula. "Look, I am Bobby with the Excalibur," Fasano insisted to the secretary. Someone finally made a phone call, and Balagula agreed to meet Fasano at a gas station the next Monday.

At their meeting, Balagula denied he'd been in hiding. "Come, you can find. Give you my car telephone—call me all the time. No problem," he told Fasano, in his fractured English. The two talked about cars. Eventually, in this and a later recorded conversation, Fasano got Balagula to make vague statements about the credit-card scheme. Fasano also interested Balagula in a money-laundering deal, and Balagula expressed a desire to get more credit-card numbers. "All right, babe. I'll catch you later," Fasano said at the end of the first conversation.

Actually, the federal authorities caught Balagula a few months later—primarily on the strength of Fasano's evidence. Two sets of indictments were brought by grand juries in New York and Philadelphia against an overlapping cast of characters that included Balagula and everyone else, from the Merrill Lynch employee who supplied the account numbers to Benjamin Nayfield, Alex Zeltser, and the colluding store owners.

Ultimately, Benjamin Nayfield pleaded guilty just before the Philadelphia trial started last February. He was sentenced to three years in prison and fined $42,000, but he wouldn't testify against his colleagues. Balagula pleaded not guilty, but was convicted in Philadelphia. He failed to show up at his sentencing last week, and his lawyer said he apparently fled the country. Nayfield has also pleaded guilty in the New York case. The other New York defendants—who include Rosenbaum and Golubchik, of Venezia Furniture—have all pleaded not guilty. The case has yet to come to trial.

TAKEN BY ITSELF, THE CREDIT-card scheme is simply a case study in the ways of the Russian Mafia, provided through the cooperation of Fasano, a non-Russian. It becomes dramatically more important, however, because of what happened in Sheepshead Bay just before the Philadelphia trial opened.

While awaiting trial, it turns out, Zeltser, Ben Nayfield, and Ben's brother Boris had created a gas-wholesaling firm called the Platenum Energy Company.

"Platenum Energy was the kind of operation that starts and folds within six months," says Lieutenant Kelly. Some of these short-lived operations, Kelly says, fold up just to avoid the sales tax.

Only a few minutes by car from Brighton Beach, Platenum had its headquarters in a small detached Sheepshead Bay house, facing Avenue U and with a side door on Batchelder Street. At around noon on February 3, Zeltser and the Nayfield brothers were visited by Michael Vax, another Soviet émigré with a short career in the gasoline business. Vax, 28, who came to the United States about ten years ago, had recently started a gasoline distributorship, MVB Energy Company, in Linden, New Jersey. Vax lives in a modest apartment building in Brighton Beach with his wife and child. Before moving into bulk gasoline, he had operated a service station. And he was friendly with Reznikov—indeed, he was among Reznikov's companions in the Odessa Restaurant minutes before Reznikov was murdered. Some say Reznikov and Vax were partners in the gasoline business; others say only that Reznikov wanted in and "was a hard man to refuse."

The police say that MVB

**Reznikov liked to visit the Odessa for an occasional Russian meal; he was murdered outside in June.**

ODESSA RESTAURANT
CREPES
RESTAURANT ODESSA

*The Odessa by night.*

and Platenum had experienced some acrimonious dealings related to tax payments and Vax had come to Sheepshead Bay to settle matters. Inside the house, Alex Zeltser and Ben Nayfield were playing cards at one desk. Vax and Boris Nayfield began talking at another. Their conversation grew agitated.

What happened next isn't clear. Either one or two gunmen, armed with what was said to be at least one Israeli-made Uzi machine gun, knocked on Platenum's side door. The door was opened, and words were exchanged in Russian. Then someone outside launched a barrage of machine-gun fire before fleeing on foot.

When the shooting stopped, Alex Zeltser was dead, Boris Nayfield was wounded in the thumb, Ben Nayfield was unscathed, and Michael Vax was gone. Soon afterward, Vax showed up in the emergency room of Coney Island Hospital with bullet wounds in his chest and arm. Shocked neighbors—including a 66-year-old woman who'd lived upstairs in Platenum's building for nineteen years—started calling the police.

The authorities got little help in trying to reconstruct what had happened. In addition to Zeltser, Vax, and the Nayfields, at least one other person—a secretary—had been in the office, but the survivors claimed they didn't know who the shooter or shooters were. Zeltser's widow could shed no light on why he might have been murdered. The murder weapon itself was never recovered, but two loaded, unfired, bloodstained guns were found hidden in the ceiling—a .357-magnum revolver and a .25 automatic.

Shortly after the incident, a neighborhood eyewitness viewing a police photo array identified Vladimir Reznikov as one of the gunmen. A second eyewitness viewed a police lineup that included Michael Vax and couldn't make an identification. A week later, however, that witness told police she could indeed identify Vax as the man she'd seen pull a gun out of his coat and fire. She hadn't said so earlier out of fear, she said.

Three months later, a Kings County grand jury indicted Vax for the murder of Zeltser and on eight other criminal counts, including the shooting of Nayfield. Vax has pleaded not guilty and has been released on bail pending trial.

Though the indictment accuses Vax of acting "in concert" with unnamed collaborators, the charge against him seems puzzling based on the publicly known facts. Despite the one apparent eyewitness identification, other sources say that Vax was inside the house when the shooting started. Most also agree that the first bullets were fired from outside. What's more, Vax had suffered serious wounds.

Police outside the Platenum Energy office.

**The survivors of the Sheepshead Bay shoot-out all said they couldn't identify the man who'd opened fire with the machine gun.**

The police maintain they have strong evidence against Vax but won't say what it is. A tape recording of an anonymous tip implicating Vax is said to exist, along with a sketch by one of the eyewitnesses. But Vax's lawyer, Raymond B. Grunewald, a former federal prosecutor, argues that the police case is extremely weak.

"The police believed Vladimir Reznikov was responsible, but they couldn't make a case against him," says Grunewald. "So they grabbed Michael Vax and accused him, hoping he would implicate Reznikov. Now that Reznikov's dead, it should be obvious they have the wrong man."

Police sources acknowledge that they investigated Reznikov in connection with the shoot-out, but won't say more.

VAX MAY KNOW WHO THE gunmen were, but he isn't talking. "Even if my client knew who did it—and I don't mean to suggest that he does—why should he come forward?" says Grunewald. "These Russians have ways of making people forget. Is he supposed to give up his life to a witness-protection program?"

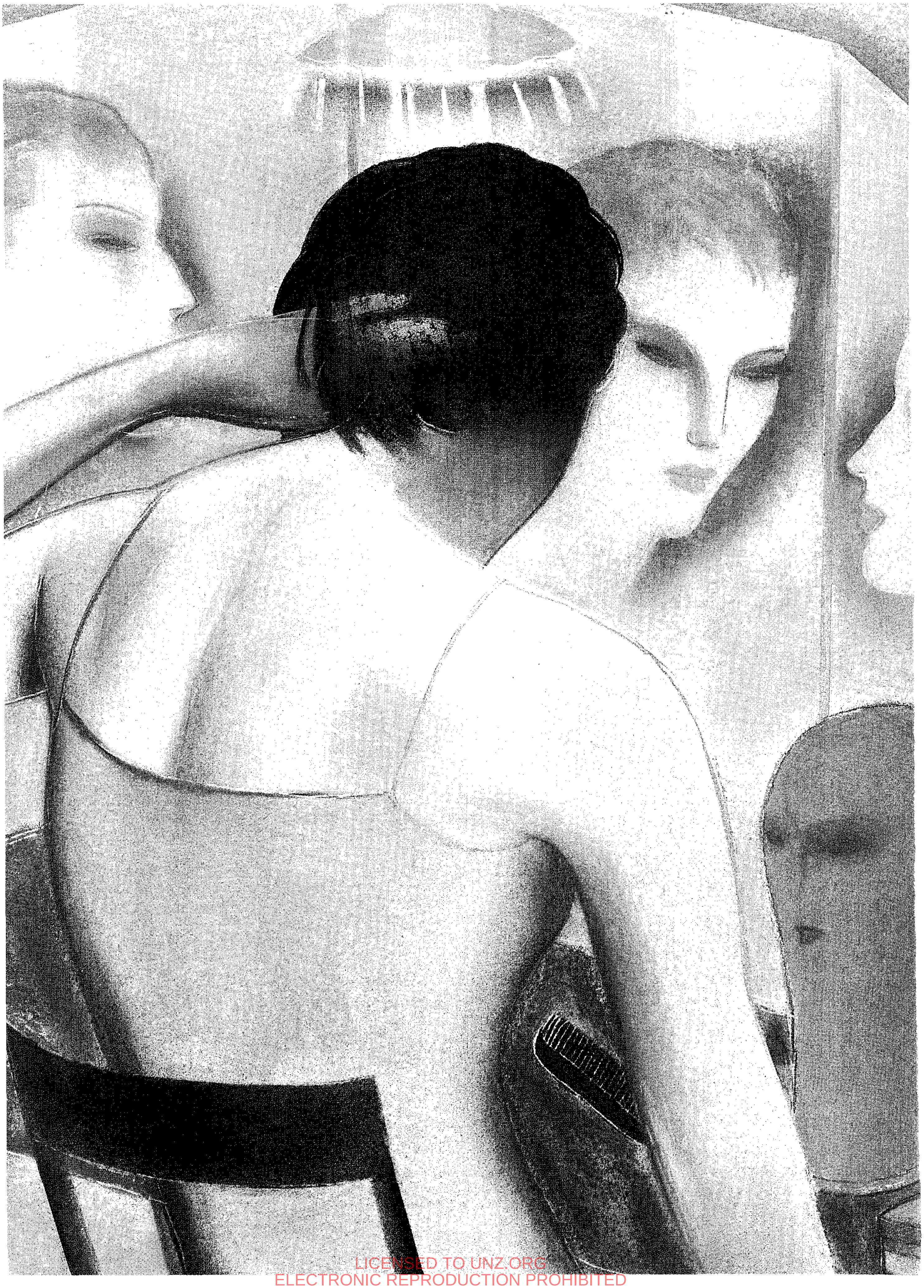
One curious aspect of the case is that Alex Zeltser seems to have been a relatively unimportant figure. He was "a nothing—the low man on the totem pole," says Kelly. "In name, he was an officer of Platenum, but he was really just a front man." It's possible that one of the Nayfields, Vax, or someone else was the real target, or that the murder of Zeltser was intended merely to be a message.

Reznikov's murder four months later may mean that the real facts in the Platenum shooting will never come out. As Sergeant Ferrara of the Brighton Beach precinct puts it, "Reznikov may have been killed because of something that happened on Avenue U—and then again, the answer might be somewhere else in his history."

Some answers might come out in court at Vax's trial, which has yet to be scheduled, though Grunewald speculates that the prosecution may ultimately drop its case against Vax. Meanwhile, the authorities are said to have offered to take him into protective custody because they are worried that, like his good friend Reznikov, Vax might not live long enough to give answers, even if he chose to. Vax refused the offer.

"We know these heavyweight Russians are out there breaking the law, but that doesn't help us solve the crime," says Ferrara. "Everyone knows everyone else. At one time or another, everyone speaks to everyone else. But that doesn't prove who did what to whom." ■

Photograph by Barton Silverman/New York *Times*.



# COPING WITH CHEMOTHERAPY

## HOW TO TEMPER THE RIGORS OF TREATMENT

### BY RUTH SPEAR

IRENE JACKSON, A DISTANCE RUNNER in her mid-thirties, is pulling on her sneakers. She is about to enter a ten-mile race. How can she possibly undertake something so strenuous only two days after a chemotherapy treatment? She shrugs. "This is how I run it off." Earlier in her treatment program, Irene wasn't so cavalier. She tells about the fatigue, the depression, the nausea, the helplessness she felt until the turning point—the day she changed her diet.

When chemo caused Nancy Brinker's hair to come out in handfuls, she brushed out the remaining wisps and slapped on the wig she had had set in her own hair style. Sometimes, instead of the wig, she wore turbans and devised fifties-looking outfits to go with them. "I didn't want to wake up every morning wondering what was going to be on my pillow," she says. "You have to feel you're in charge of your life."

Friends of 30-year-old Catherine Reed* were amazed that she was able to join them on a hiking trip in France during her treatment. "I decided chemotherapy wasn't going to prevent me from doing the things I wanted to do," she says.

Every year, more than 300,000 Americans are treated with one or more drugs designed to rid them of cancer or control its spread. That treatment is often harrowing—so harrowing that many patients who ordinarily cope well with life's difficulties respond with behavior medical experts call "learned helplessness." The treatment—and fear of the treatment—dominates and changes every aspect of their lives. But this need not happen; a patient *can* lead a reasonably normal life while getting through chemotherapy. To do that, he or she must, first, doggedly refuse to become helpless, and then seek the support of friends, family, fellow patients, and medical experts. It is the rare patient who can manage well without some support.

A decade ago, drug regimes cured only a few thousand patients each year, and were used mainly in cases of advanced disease that could not be treated with radiation or surgery. Though the drugs frequently prolonged a patient's life, many people ultimately succumbed to the disease, reinforcing the general perception that chemotherapy was the treatment of last resort. Over the past ten years, however, there has been a dramatic increase in the number of patients being treated with curative intent.

About a dozen forms of cancer—including Hodgkin's disease, some forms of leukemia, lymphoma, and testicular and certain childhood cancers—can now be treated, and cured, by cancer-fighting drugs. The improvement in the success rate has to do with the development of more effective drugs, better knowledge of proper dosage, and an understanding of how cancer cells spread to other parts of the body.

With these improvements have come changes in treatment strategy. One important development is adjuvant chemotherapy, which is used *in addition to* the primary treatment (surgery or radiation) to destroy cancer cells that may have migrated to other parts of the body. (Adjuvant therapy may also be used before surgery or radiation treatment to reduce a tumor's size.) The vast majority of patients on adjuvant therapy are being treated for breast cancer, a disease that carries a high risk of recurrence. The chemotherapeutic drugs, administered to ostensibly well women like Irene, Nancy, and Catherine following their primary treatment, are intended to destroy any remaining seeds of cancer that may spread after the tumor has been removed or destroyed.

Although the women I spoke with for

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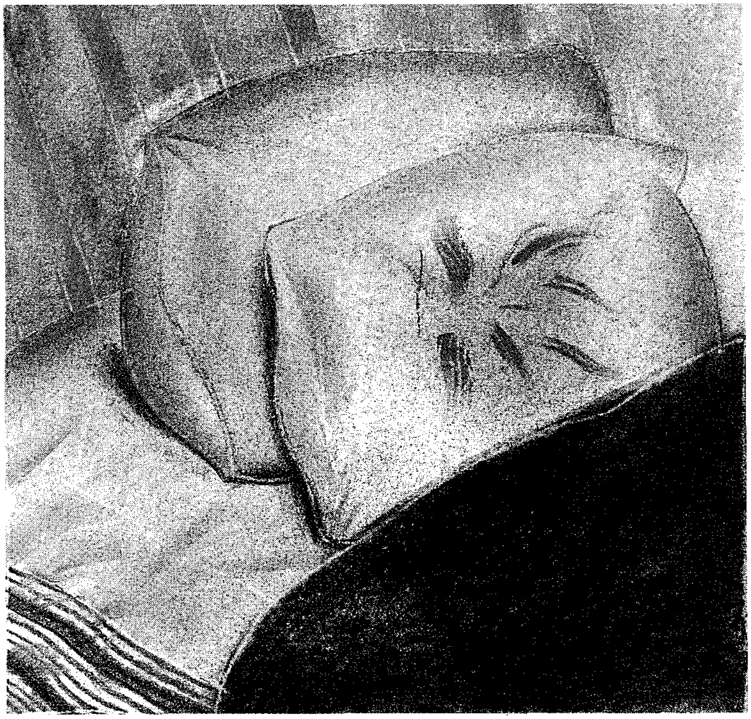
* *Names marked with an asterisk have been changed.*

ILLUSTRATED BY VIVIENNE FLESHER

## **TAKING CONTROL:** *Hair loss may be chemotherapy's most distressing side effect. Getting a good wig—and choosing it early, so that one's hair style can be copied—helps mitigate the emotional pain.*

this story were receiving chemotherapy as an adjuvant treatment for breast cancer, many of the day-to-day problems they faced are similar to those of patients receiving chemotherapy for other kinds of cancer. Regardless of specific disease, the drugs function by being toxic to cancer cells, suppressing their growth by interfering with their ability to divide. The toxicity, however, also extends to normal cells, causing a host of unpleasant side effects, including nausea, mouth sores, digestive problems, hair loss, skin changes, fatigue, gum infections, muscle weakness, leg cramps, and numbness in the hands and feet. These side effects can make patients feel more helpless, even, than does the knowledge that they have a life-threatening disease. Patients who learn to deal with the problems of chemotherapy not only feel more comfortable but believe that they retain some control over their lives.



Side effects can also cause unnecessary anguish by leading uninformed patients to believe that the symptoms signal the return of cancer. Oncologists (cancer specialists) walk a narrow line when deciding how much information to give. "Twenty or thirty years ago, patients were not told anything, and they sensed a conspiracy against them—credibility was lost, and when that goes, so does communication," says Dr. Emil Frei, of Boston's Dana Farber Cancer Institute. "Yet a doctor's approach always has to be individualized to the patient. There are those who would rather not know the specifics. You have to honor the individual."

Dr. Ernest Greenberg, an attending physician at Memorial Sloan-Kettering Cancer Center, believes that an informed patient fares best. Before starting treatment, his patients receive a detailed information sheet that outlines the combinations of drugs they will receive (and their possible side effects) and discusses some alleviating measures. "These drugs are your friends," Dr. Greenberg tells patients. "Get to know their names and what they do."

Most patients feel armed by this knowledge, but not all doctors share Dr. Greenberg's point of view. Dr. Bernard Kabakow, of Beth Israel Medical Center, is afraid that if patients are told every possible side effect, they will imagine they have each one. He prefers, therefore, to volunteer a minimum of information. Not all patients experience side effects, he points out, and the symptoms can change from one cycle of therapy to the next. Other doctors fear that patients would simply refuse treatment if they knew exactly what they could be in for.

## DEALING WITH HAIR LOSS

SEEING THEIR HAIR THIN AND then fall out is, for many patients, the most upsetting aspect of undergoing chemotherapy. It can be more troubling than the severe discomfort or temporary illness that patients experience in the days following treatment. And their concern should not be dismissed as simple vanity: When hair loss compounds the physical and emotional pain of coping with cancer, the effect can be devastating.

Hair loss is a constant, visible reminder of illness—and a further assault on the femininity of a woman who has just had a mastectomy or hysterectomy. Notes author Nancy Bruning, who underwent chemotherapy for breast cancer, "Losing my hair was the most dramatic, tangible side effect I experienced. I not only felt sick, I *looked* sick." Says Barbara Rhiner,* a social worker whose mastectomy was followed by chemotherapy, "Besides being breastless, fat, listless, and nauseated, I had to be bald too? Even wearing a wig didn't help me forget that."

Hair loss can be gradual and slight or sudden and dramatic. Some oncologists advise patients to get a wig—or at least shop for one—before they need it. Not everyone *will* need it: Though writer Lois Allen's* hair thinned and its natural curl and shine disappeared, the loss was minimal. On the other hand, Donna Rencsak, a corporate manager, lost all of her hair only five days after her second treatment. She recalls angrily that her doctor had initially told her, "You'll be the only one to notice," implying that the loss would be minimal. After she lost her hair, he said, "Well, everyone reacts differently."

Buying a wig can be traumatic. Most ready-mades come "unstyled"—that is, they contain a full head of hair not yet cut or shaped. For Donna, a petite woman, the ordeal of trying on these massive wigs was made worse by her attempt to copy her normal hair style when, as she says, "I had nothing to copy." The best strategy is to find a stylist experienced in dealing with chemotherapy patients. Though some men may be extremely upset at the loss of their hair, a man *can* just shave his head for the duration of treatment; a man's baldness is not particularly remarkable—and may even be considered sexy.

Chemotherapy causes hair loss because the follicles are composed of rapidly growing cells—the kind usually damaged by cytotoxic drugs. Since the loss pattern is unpredictable, chemo patients are told to treat hair gently: abandon hot rollers, teasing, and harsh bleaches. Many doctors advise cutting hair short at the beginning of treatment because it usually looks thicker and is

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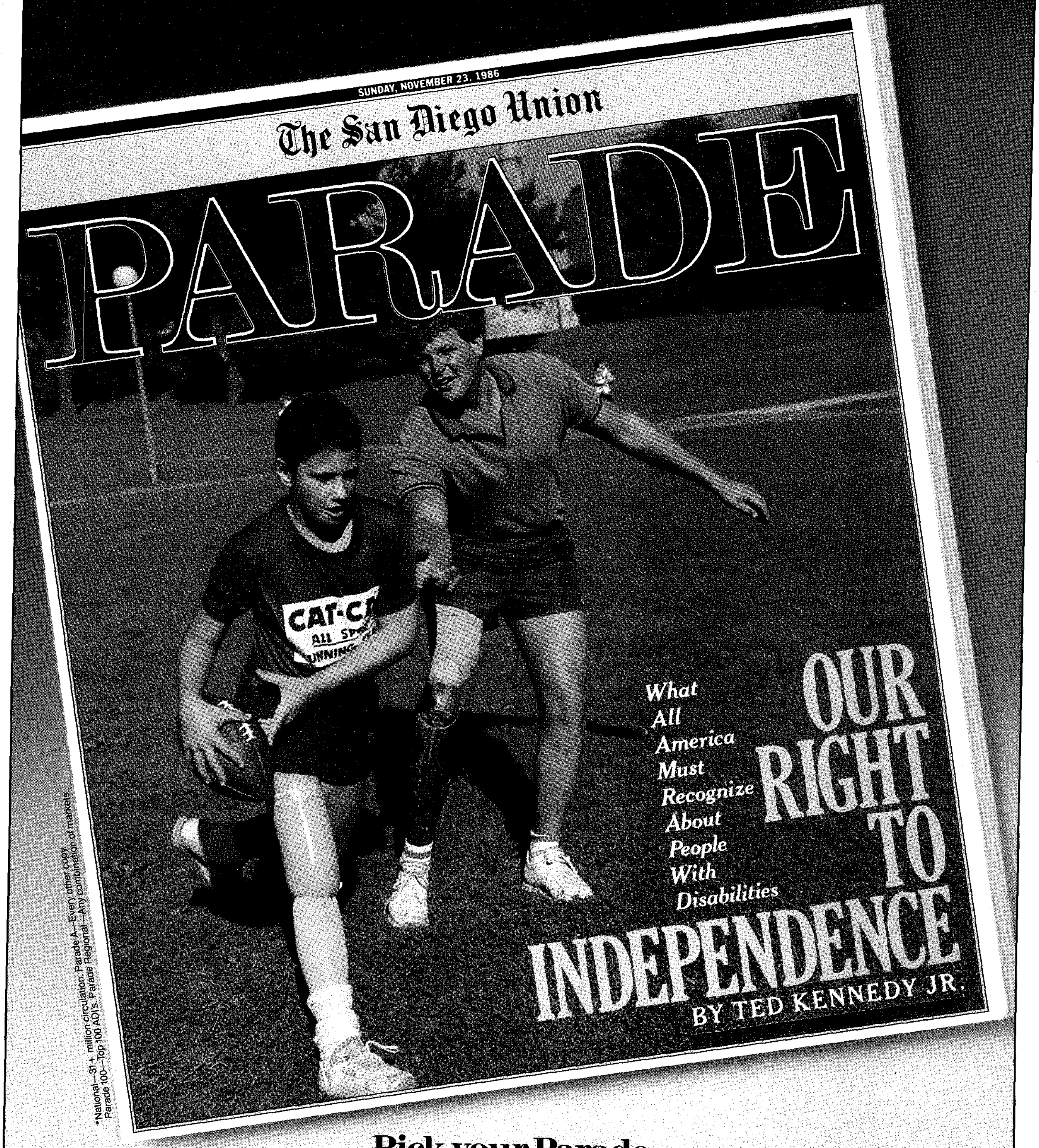
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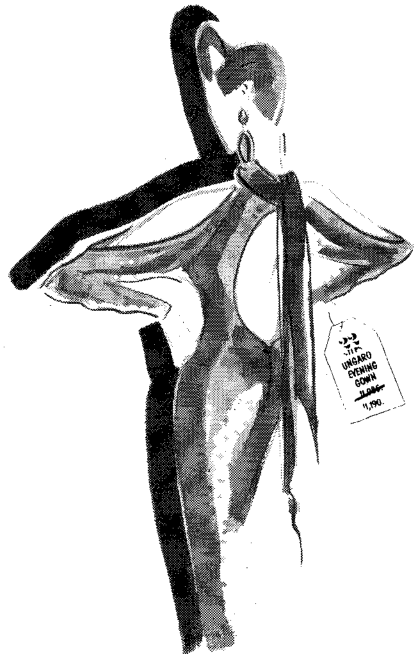

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# **BATTLING NAUSEA:** *Taking anti-emetic drugs can relieve the unpleasant side effects. So can eating certain foods—oranges, for instance.*

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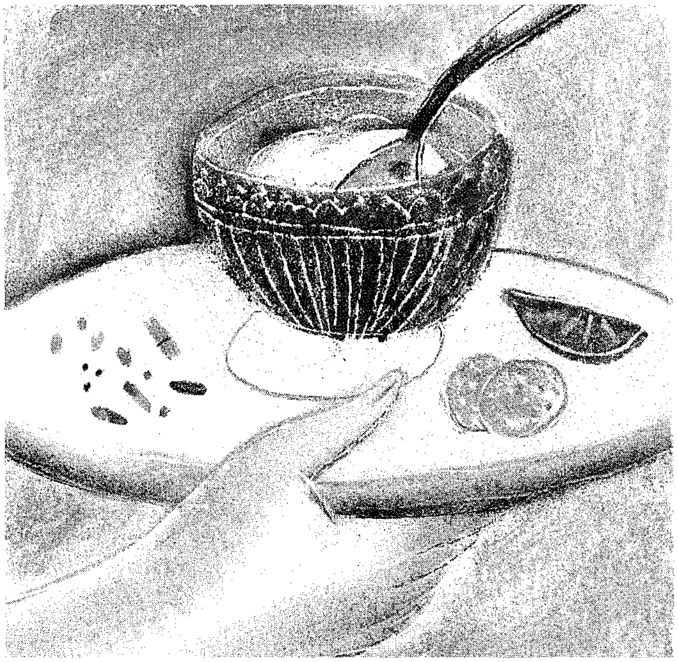
Some people believe that hair loss can be lessened slightly through the use of a scalp tourniquet, or "cold cap," worn during the intravenous injection. The cap prevents some hair follicles from receiving a high concentration of drugs. But the method is not approved in all cases. Dr. Greenberg, who specializes in treating breast cancer, cautions that using the cap is unwise because it can prevent the drugs from working on any cancer cells that may have migrated to the scalp, a particular threat, he says, for breast-cancer patients. However, Dr. Umberto Veronesi, of the prestigious Istituto Nazionale di Tumori in Milan, sees little danger in the use of the cap: "The incidence of scalp cancer is so low as to not be a factor," he says. Dr. Bernard Kruger, an oncologist at Lenox Hill and Beth Israel hospitals, acknowledges the "theoretical" possibility of scalp cancer but permits the cap if patients wish to use it.

## ALLEVIATING NAUSEA

NAUSEA IS AN EQUALLY distressing side effect. It may hit at any time from an hour to two days after treatment, and may last from one to three days. Patients report that eating certain foods, such as dense Italian bread, crackers, and oranges, frequently eases the unpleasant side effects. "Any non-sweet high carbs," says one. Others find it helpful to take their pills with yogurt or cottage cheese and to avoid greasy, hot, or spicy foods. (But Dr. Greenberg notes that patients should be aware that certain types of food affect medicine absorption.)

Compazine, the drug most commonly given to battle nausea, makes patients drowsy—an undesirable effect for those holding jobs. Gerry Kramer* took a combination of Compazine and Benadryl that knocked her out so completely she slept for fifteen hours after every treatment. Usually taken in pill form (though it may be given as a suppository or by injection), Compazine doesn't always work. Judith Tishman found it ineffectual for her nausea: "I would get home, turn on the TV, and arrange a little mat in front of the john, because I knew I'd be kneeling there for the next four hours."



The nausea response can become so conditioned that it leads to an aversion phenomenon called anticipatory vomiting. In extreme cases, patients begin to throw up when they leave home to go for treatment. Dr. Greenberg's nurse Pat Rowan, who administers intravenous drugs, says that some patients experience waves of nausea when they see her come through the door. Lois Allen became nauseated whenever she went to the lab for the blood tests that precede each treatment.

There are alternatives to Compazine for those patients who find that the drug provides no relief. Thorazine and Reglan are both used, and so is THC, the active substance in marijuana. THC has been useful in alleviating the nausea and vomiting associated with chemotherapy, but until recently it was available to patients only on a case-by-case basis, or to patients whose doctors participated in a study. Many doctors therefore advised their patients to "get pot where you can."

Lois got it, and found it most effective baked into cookies, which she ate several hours after chemo, when the nausea usually hit. "The nausea just backed off and disappeared. It was amazing," she says.

Finally—after much testing—THC, in the form of a pill marketed under the name Marinol, has been made available through prescription. But one cancer specialist, Dr. Mark G. Kris, at Sloan-Kettering, questions its value. "THC is better than nothing," he says, "but for older patients who have never used the drug socially, its mood-altering aspect can be frightening. And it is not effective with a powerful chemotherapeutic agent like cisplatin [given in cases of ovarian, testicular, or lung cancer]." Dr. Kris, who has participated for the last eight years in a research program to find agents that reduce nausea and vomiting, considers Reglan, Decadron, and the tranquilizer Haldol preferable to THC. "But not all doctors are aware of this application for these drugs," he says.

## USING HYPNOSIS TO LESSEN ANXIETY

DESPITE THESE SIDE EFFECTS and the debilitating illness that can follow each treatment session, most chemotherapy patients are able to pursue their usual activities. Donna is proud of the fact that aside from the time she spent getting her treatments, she didn't miss one full day of work. Barbara maintained her work schedule throughout treatment but gave in to tears of exhaustion each night on the bus home. Judith fared less well. A self-employed headhunter, she sold her business during her year of chemotherapy because she never knew how she would feel. "Chemotherapy changed me from a successful, independent woman to a dependent child," she says bitterly.

Deep-relaxation techniques help some patients fight the nausea response and lower their feelings of stress. Visualization, a kind of creative imaging, is frequently taught to patients after they learn the relaxation techniques. Herbert Spiegel, a psychiatrist at Columbia University College of Physicians and Surgeons, points out that it is possible to take an initial physical response like nausea or panic and use it as a signal for self-help. Dr. Spiegel, a pioneer in medical applications of hypnosis, trains chemotherapy patients to hypnotize themselves, putting themselves in a kind of meditative trance. One patient, a rock-music fan whose chemo had to be administered in the hospital over the course of several hours, managed to control his nausea by "listening" to a long, imagined rock concert.

Spiegel taught Lois to hypnotize herself to get over her fear of her first chemo treatment ("I was a basket case," she admits). She found the technique helpful throughout the eight-month course of her chemotherapy, both for fighting anxiety and for getting back to sleep at night when she awoke feeling panicky. The sense of well-being and calm she achieved by using the relaxation technique became an effective tool for controlling both anticipatory and post-injection nausea. "It was still there," she explains, "but I was convinced I could control it and that it wouldn't get so bad that I had to vomit. You could say I used the technique to desensitize myself."

In her book *Headstrong*, the story of one woman's ordeal with chemotherapy, Rena Blumberg reports that since her treatment ended she has continued to use meditation techniques to fight the "checkup crazies" she gets whenever she is due for her follow-up exams, which include bone and liver scans.

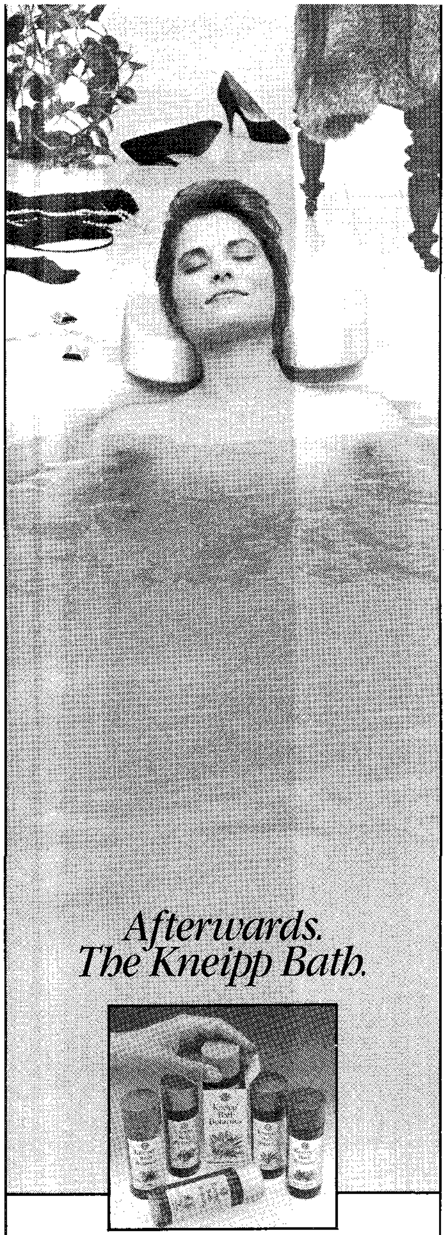
Self-hypnosis and visualization sessions are offered to chemotherapy patients through the social-work department of many hospitals; hospitals that don't provide this help can usually recommend private practitioners. Dr. Spiegel would like to see every chemotherapy patient taught these techniques as part of the regimen: "It makes the treatment more humane."

## EATING SENSIBLY

CHEMOTHERAPY TREATMENTS can have another—quite serious—side effect: The drugs used can depress the patient's immune system, lowering its ability to fight infection. A cold, therefore, can lead to a serious illness, which is why chemo patients try to avoid people who have colds or the flu. Because of weakened resistance, all chemo patients are carefully monitored and given a blood test at the beginning of each treatment cycle.

Many people find that changing their diet improves tolerance of chemotherapy, shortens recovery time, and helps regulate the possible weight gain. Though patients have a well-documented need for added nutrients during chemotherapy, few internists have the time or the training to give detailed nutrition guidelines. "Eat a balanced diet" was the advice given Irene, who felt she ran better and had more energy during chemo after following a diet devised by a professional nutritionist.

Anna Hopkins,* a breast-cancer patient totally overwhelmed by the debilitation the drugs caused, found that her posttreat-



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*Shirley Love, Opera Singer*

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ment recovery improved when she went on a macrobiotic-type diet, designed by a physician, that included specific vitamin supplements and herbal remedies to build up her immune system. (Experts warn that this diet is appropriate only for certain people.) Dr. Alan H. Pressman, a board-certified chiropractic nutritionist in private practice in Manhattan, points out that stress alone can deplete the body's store of vitamins—and, of course, many nutrients are lost through vomiting. Dr. Pressman has seen dramatic changes in response to chemo after a patient's diet has been nutritionally improved. Dr. Kruger encourages his patients to consult nutritionists. "Like most doctors, I don't know enough about nutrition," he says. "If it works for the patient, I'm for it."

Some chemotherapy patients become so nauseated that they lose their appetite, but others, especially those receiving adjuvant treatment, find that constant nibbling relieves their nausea. They can, therefore, end up gaining weight—and that further depresses them. Lois cut out all salt when she saw that her weight could fluctuate as much as four pounds in a day. "Anytime an extra two or three pounds seemed to stick, I also cut back severely on fats and ate mostly grains and vegetables, and that seemed to do the trick."

Prednisone, a steroid used in many treatments, can cause water retention and increased appetite. Dr. Greenberg advises patients taking prednisone to follow a low-salt diet, avoid sweets, and restrict their fat consumption.

Chemotherapy can also affect sexual functioning and fertility. Many women experience premature menopause—hot flashes, night sweats, or loss of libido. Those who were having regular menstrual periods before therapy began may find that their cycles become irregular or even stop. Vaginal dryness can make sexual intercourse painful—another insult to morale and ego. (A water-soluble lubricating jelly can be helpful.) The same mucosa-drying effect can cause contact-lens wearers to experience "dry eyes," which can be relieved with artificial tears. These symptoms usually disappear when adjuvant therapy stops.

## GETTING PSYCHOLOGICAL SUPPORT

In addition to the physical side effects, many patients experience a number of subtle—and sometimes insidious—psychological changes. People on chemotherapy may have feelings of low self-esteem and undergo mood swings and sink into depression—sometimes brought on by the knowledge that they have cancer, some-

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## SHARING THE STRESS: *"It's so important to talk with other patients!" one woman says. "You learn things the doctors never tell you."*

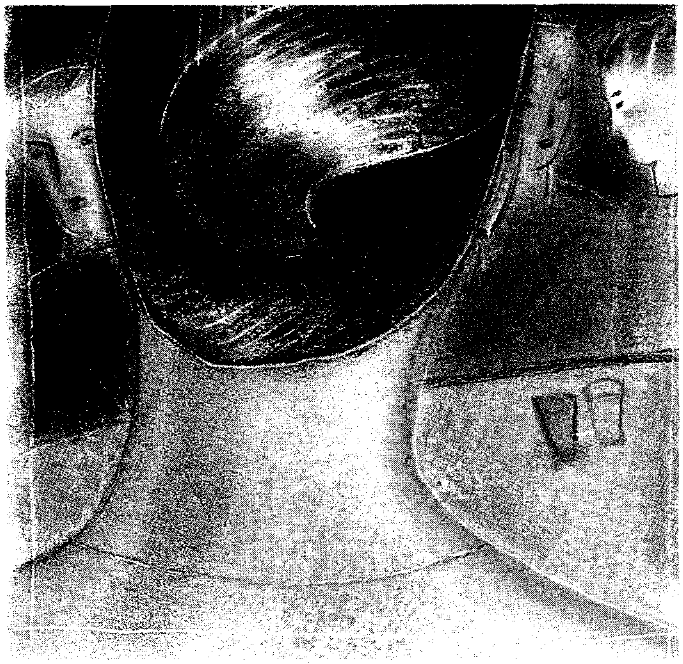
times brought on by the unpleasant side effects of the drugs. "Your whole concept of yourself changes," says Barbara. "Suddenly there is a drastic change in your reality, and it's jolting. You get depressed because of the change in the internal representation of self." Says another patient, "It took me months just to figure out how to think about myself."

Dr. Jimmie Holland, Chief of Psychiatry Service at Memorial Sloan-Kettering Cancer Center, points out that surgery has already injured the self-esteem of breast-cancer patients on adjuvant therapy; uncontrollable mood swings and lessened energy are further assaults on that self-esteem. "The key," she says, "is having someone on tap who can give information as needed, correct misinformation, and—if the anxiety is overwhelming—recommend professional help." Help can come in many forms: an oncologist willing to answer questions, a support group of patients with similar problems, or a good psychiatrist.

The support of close family members and friends—who may be feeling threatened and helpless themselves—is invaluable, says Nancy Bruning, author of *Coping With Chemotherapy* (page 57). Helping with shopping and cooking chores on "down" days, or accompanying the patient to chemo treatments to allay anxiety and provide diversion, are positive acts that strengthen everybody concerned. "I wouldn't choose cancer as a way to improve your marriage," Barbara says wryly, "but my husband and I certainly grew closer during this period, even though I know my fatigue and vomiting upset him more than they did me. My children were wonderfully upbeat, to let me know I didn't have to worry about them. Maybe that was *their* way of coping, but it had a good effect on me."

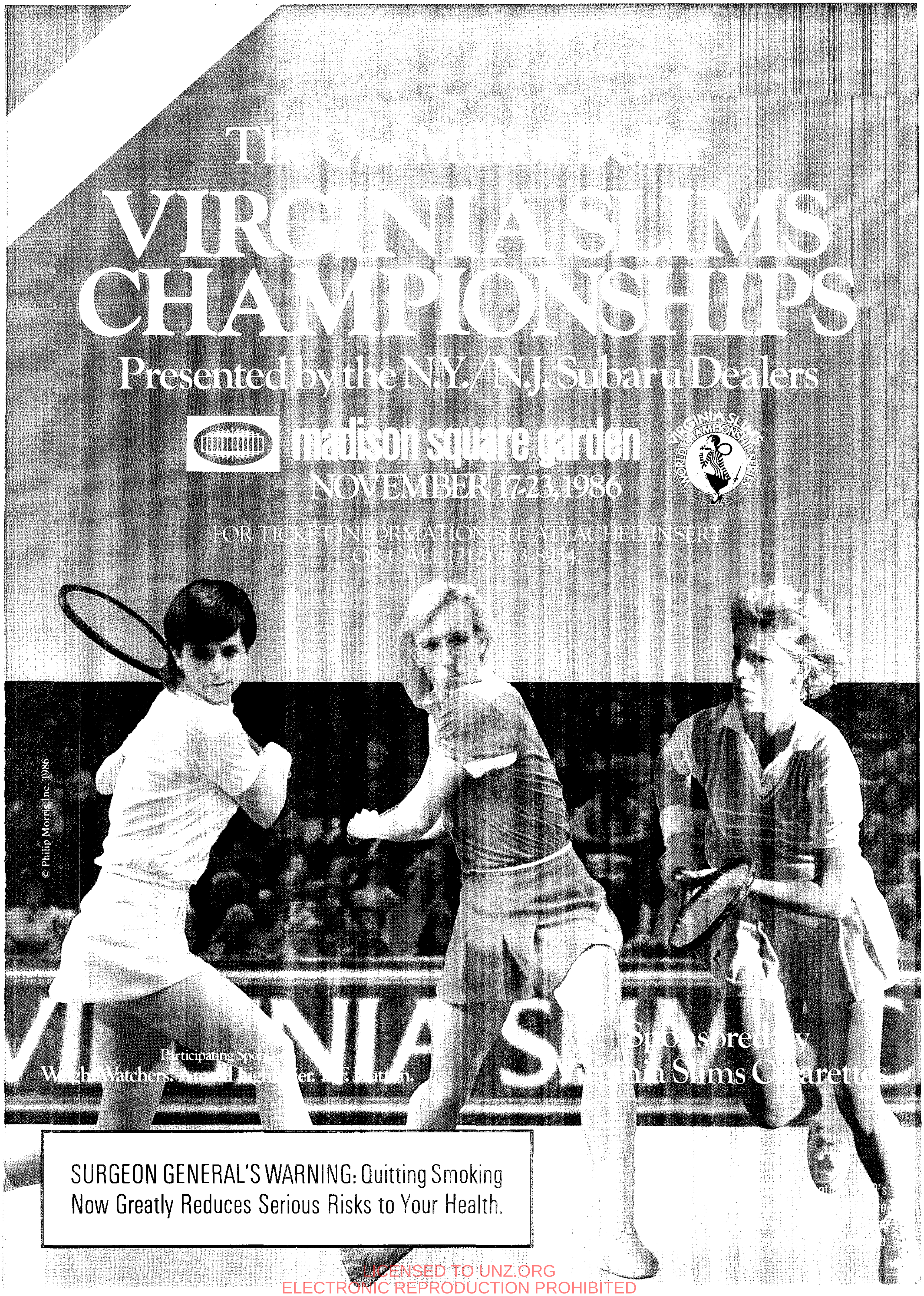
Often the most meaningful information comes from other patients. Some support groups are run under the auspices of hospital social-work staffs; some are run by psychotherapists; some are simply informal talk sessions among patients themselves.

The chief purpose of the support groups run by hospitals is to dispense information and clarify misperceptions about chemotherapy. But a variety of instructional services—ranging from time with a nutritionist to relaxation and self-hypnosis techniques—may also be offered.



"Under the stress of a cancer diagnosis and the unknowns of chemotherapy, most patients have to hear the material several times before it is integrated," says Sister Rosemary Moynihan, assistant director of social work at Sloan-Kettering. Support groups may not be everyone's answer; a patient may not find a congenial group or may not want to open up to strangers. But as Sister Rosemary points out, "We don't uncover more than is needed; a support group is a coping tool, not a therapy group."

Donna found the group she attended "not terribly informative" and admits that she felt held back by the varying educational levels—and the negative feelings—of some of the participants. She sought help from a biofeedback therapist. Catherine found the social worker running her support group "impossibly clichéd," but stayed because "just learning that other patients were having similar experiences helped enormously." "Everyone is obsessed with a different as-



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pect of the chemotherapy experience," Gerry says, "which is why sharing is such a good thing. It allows you to take command of that part of your cancer care that you can handle."

"People have to be educated to see that seeking help isn't a reflection of weakness—it's a strength," says Sister Rosemary.

Irene, Anna, Barbara, and Gerry met as members of one group, found a special rapport among themselves, and proceeded to set up their own informal meetings at an East Side restaurant. Not one of them feels she could have weathered this experience without some specific interaction beyond family, friends, and doctors. Says Judith, who did not know of the availability of support groups, "It's so important to talk with other patients! You learn things doctors never tell you. I didn't know I would experience the amount of stress I did, or the depression, the hot flashes, the waking up soaking wet. Maybe I could have handled it better if I had known sooner what to expect. My surgeon and oncologist couldn't have been kinder," she adds, "but it wasn't enough."

## BUYING A WIG

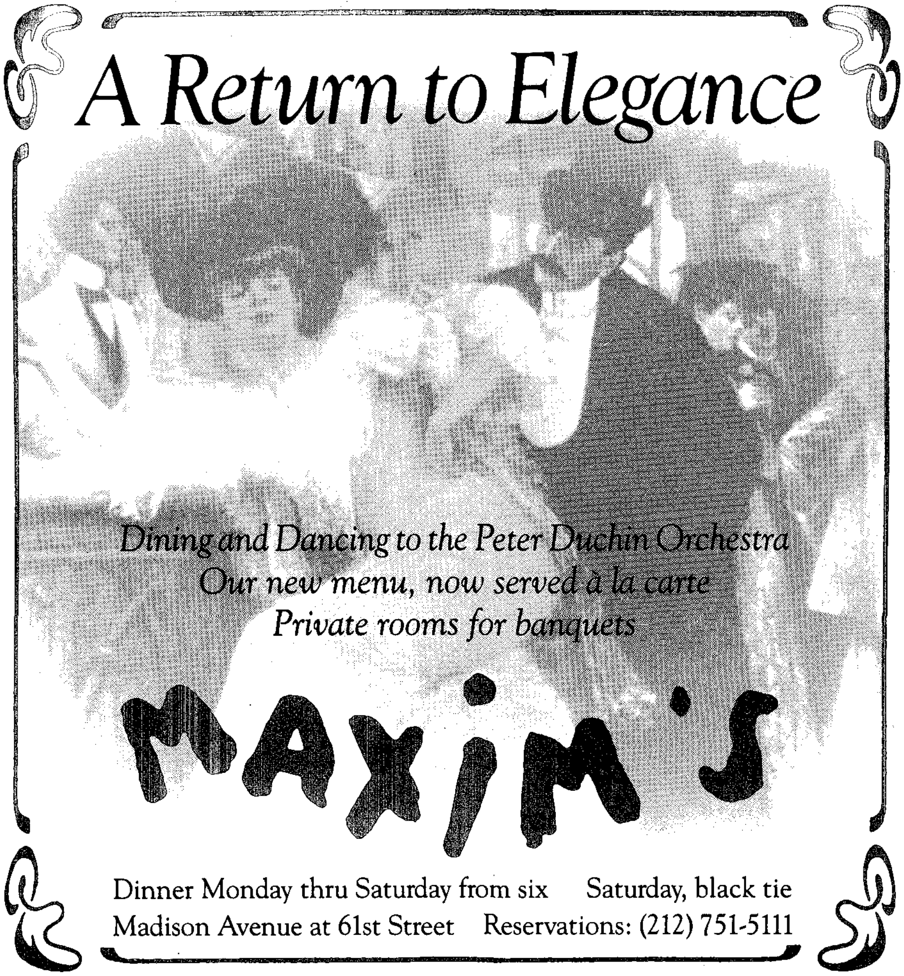
SOME PEOPLE LOSE THEIR HAIR so quickly that they rush in a panic to the nearest department-store wig counter—hardly the place for privacy and individual attention.

Custom-wig-maker Ruth Weintraub, many of whose clients are chemotherapy patients, points out that since drugs can cause hair to change color and texture, patients should realize that it may be difficult to match the remaining hair or describe one's usual style. That's why it's wise to have a Polaroid taken at the start of treatment.

There are three kinds of wigs: *custom-made* wigs, constructed of synthetic or human hairs embedded one at a time in a custom-made foundation and then styled on the client; *customized* wigs, which are ready-made ones adjusted to head size and hair style; and *ready-to-wear* pieces, which are usually made of synthetic hair and require only minor adjustments.

A custom-made wig will require a minimum of three visits and take between three and six weeks to be completed. These wigs begin at about $900; the price indicates how natural and comfortable the final product will be.

A customized wig will take two visits and a week to complete, and cost between $300 and $1,800. A patient may want to take the wig to her hairdresser if the operator knows the client well and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can make the wig look like her normal hairdo. Ready-made wigs (which still have to be styled) are available at most of the shops mentioned below. These wigs can cost as little as $45 and go up to $150.

A ready-made wig is easy to buy, but it can be less than satisfactory—for instance, it can sail off the head with the first strong gust of wind. "Ask questions," Weintraub says, "no matter how much or little you are prepared to spend." Can the wig be washed? What will happen to it in the rain? If it is being custom-made, what kind of nape will it have? Where is the hair from? Oriental hair, which is straight and coarse and can be difficult to style, is used in cheaper wigs. Even the assurance that the hair is European is no guarantee of high quality; there's a wide variation in the quality of the hair used in "all-European" wigs. The very best hair used in wigs comes from Italy and is virgin—that is, not dyed or processed. If you're in doubt about hair quality, ask if you may pull out two or three strands. Touch them with a lighted match; synthetic fibers will frizzle up, whereas real hair will singe.

The foundation—the material to which the hair is attached—should fit like a second scalp and not be uncomfortably heavy or hot. The lightest foundation is made of lace. Nylon is the heaviest; it feels like a helmet and doesn't breathe.

Don't make a style change while you're undergoing chemotherapy: Hair loss is traumatic enough without trying to adjust to a whole new look as well. And don't pay for a wig in advance; offer a deposit and insist on trying the wig *after* it has been adjusted to size but *before* it has been styled. That way you have some leverage to improve the fit. Test the fit by shaking your head back and forth several times. Bend over to make sure the wig doesn't fall off, shake your head from side to side, and wear the wig for twenty minutes to make sure it's comfortable.

Many medical-insurance policies cover wigs for chemotherapy patients. Because coverage falls under "prescription items," get a prescription from your doctor for a "hair prosthesis"—*not* a wig. You'll also need a copy of the sales invoice, which should use the same terminology.

The local chapter of the American Cancer Society provides financial help for women living in Manhattan and the Bronx who need wigs and cannot afford them—and who are not covered by Medicaid. Call 586-8700. The association's Long Island branch (516-385-9100) has a free pamphlet listing wig sources in that area. Women in Brooklyn and Queens can call, respectively, 718-237-7850 and 718-263-2224. Arrangements must be made through the social-work department of the patient's hospital.

## WORTH READING

*Headstrong,* BY RENA BLUMberg (Crown, $10.95). A personal account of one woman's experience with chemotherapy, emphasizing the effectiveness of a positive attitude.

*Coping With Chemotherapy,* by Nancy Bruning (The Dial Press, $15.95; paper, Ballantine, $3.95). Detailed information on how the body reacts during chemotherapy and how to get through the treatment. There is a helpful glossary of specific drugs and their side effects.

"**Chemotherapy: Your Weapon Against Cancer**" (Chemotherapy Foundation, Inc., 183 Madison Avenue, at 34th Street, New York, New York 10016, $3). This booklet describes chemotherapy and the most commonly used drugs, and gives answers to frequently asked questions in language that is easy for a layman to understand.

"Eating Hints: Recipes and Tips for Better Nutrition During Cancer Treatments" (available free from the Office of Cancer Communications, National Cancer Institute, Bethesda, Maryland 20892). A helpful booklet, based on interviews with cancer patients, that offers advice on food-related issues and provides easy-to-follow recipes.

"Understanding Chemotherapy: A Guide for Patients and Families" (Department of Neoplastic Diseases, Mount Sinai Medical Center, New York, New York 10029; single copies free, additional copies 75 cents each). This booklet answers common questions about chemotherapeutic treatment and describes side effects in simple language. It also contains appointment and medication schedules to be filled in by the patient.

Cancer Care, Inc., an agency that helps patients cope with the nonmedical aspects of cancer, has a small number of wigs available for women on chemotherapy. Cancer Care offers a host of services to chemotherapy patients, including individual and group support services. Call 302-2400.

The following sources for wigs are based on recommendations of chemotherapy patients:

*Enny of Italy, 29 East 62nd Street (486-1863).* This shop stocks—and customizes—patented ready-made stretch-foundation wigs with lace hairlines, available in synthetic hair, a mixture of synthetic

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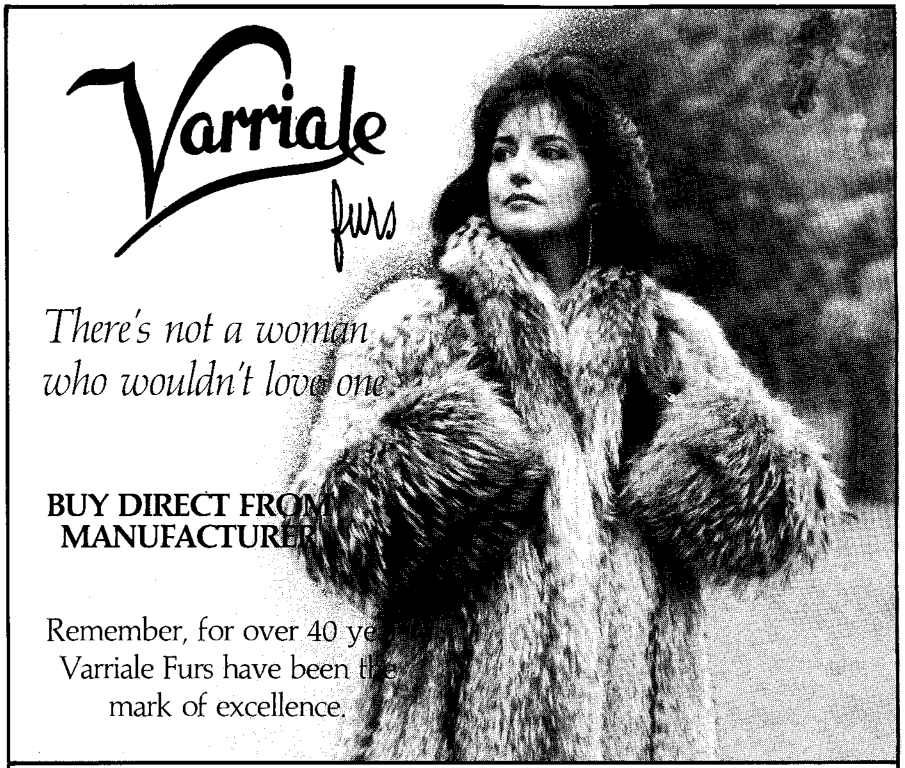
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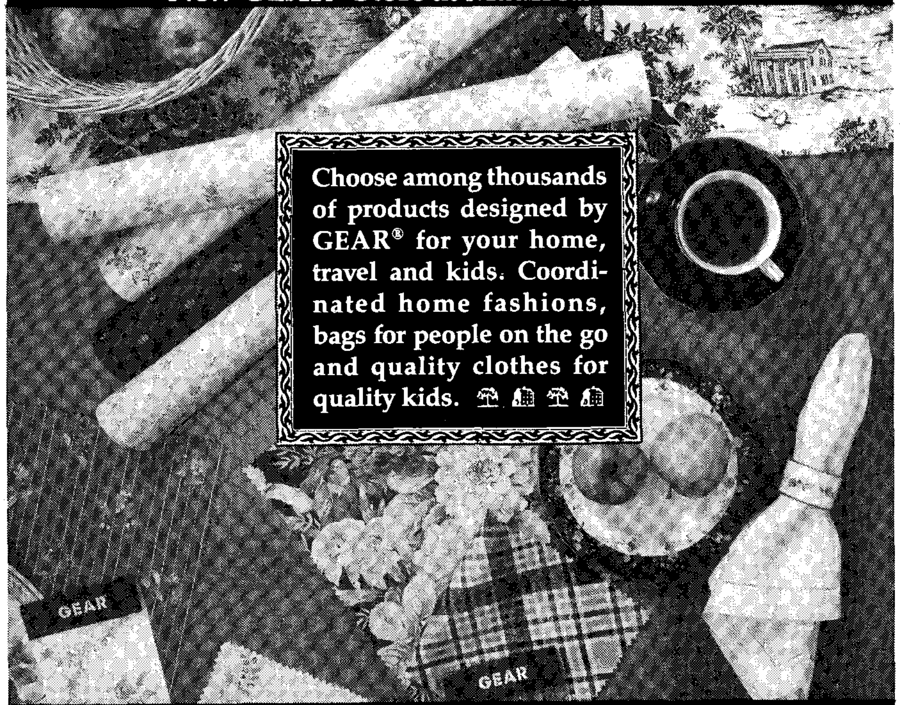

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and human (Italian), or all-human. Prices begin at $500, $650, and $900, respectively, including custom styling. The wigs may stretch out of shape but can be resized. Custom wigs are available for $900 to $2,000, depending on the amount of hairline showing. Consultations are private and appointments are recommended. Staffers make hospital visits and house calls and offer styling and cleaning services. Men's wigs, called "total hair pieces," are available at similar prices.

*Raffaele Mollica, 1380 First Avenue, near 74th Street (759-5690).* This shop carries ready-made wigs and makes custom wigs using synthetic, Italian, or a mix of hair. Prices for ready-mades start at $1,650; custom-made wigs begin at $1,950. Consultations are private. There's a 24-hour telephone hot line. Staffers clean and style hair and teach patients how to do so; they make house and hospital calls. The shop deals primarily with chemotherapy and alopecia patients. An appointment is required.

*Nicholas Piazza, 38 East 57th Street (838-6190).* The shop offers a full range of wigs—all-synthetic, all-European-hair, or a mix of both (Piazza says the synthetic-European-hair mix holds its shape best). Most custom-made wigs have lace bases. Prices range from $300 to $2,500. Special services include rush orders—the shop can provide a synthetic-human mix in several days, if necessary—and house calls. Piazza also makes wigs using some of the client's own hair, which he will cut before treatment starts. The client's hair can also be used for just the front of the wig.

*Ruth Weintraub, 420 Madison Avenue, near 48th Street, Room 406 (838-1333).* Weintraub uses only Italian hair on a custom-made lace or synthetic base. Prices start at $1,200. The shop offers a "sport model" with a nylon base and synthetic hair, for sport and summer use. Weintraub provides private consultations and styling and cleaning services, and makes hospital calls.

*Charles Lo Presto Wig Productions, 484 West 43rd Street (594-2952).* Lo Presto is a theatrical wig-maker who works with many chemotherapy patients, both men and women. His wigs are all custom-made, using only Italian and Swiss hair on a nylon base. The average price is $1,000. Consultations are private. Lo Presto provides care-and-setting instructions and will make hospital calls. An appointment is required.

*Edith Imre Foundation, 33 East 65th Street (772-1903).* Wig-maker Edith Imre

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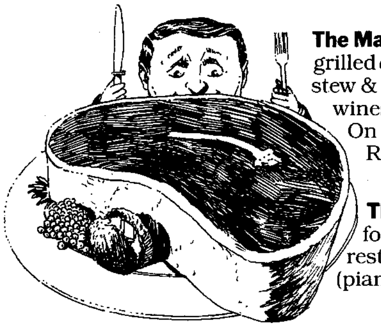
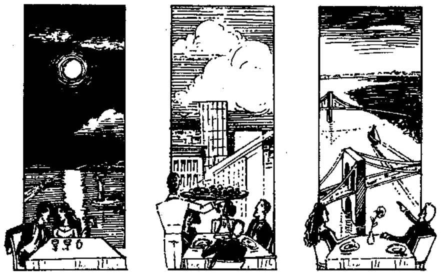


**The Market Restaurant.** Butcher cuts of meat grilled over charcoal, fresh seafood, Fulton Market stew & the pick of the day's vegetables. Fine wines by the glass & an outstanding wine list. On the Concourse. L M-F 11:30-2:30, D M-F 5-10. Reservations suggested. 212/938-1155.

**The Market Cafe.** Same kitchen—but the food is lighter and more casual. Adjoins the restaurant. L M-F 11:30-2, D M-F 5-7 (piano music from 5 on), Sa 11:30-10.



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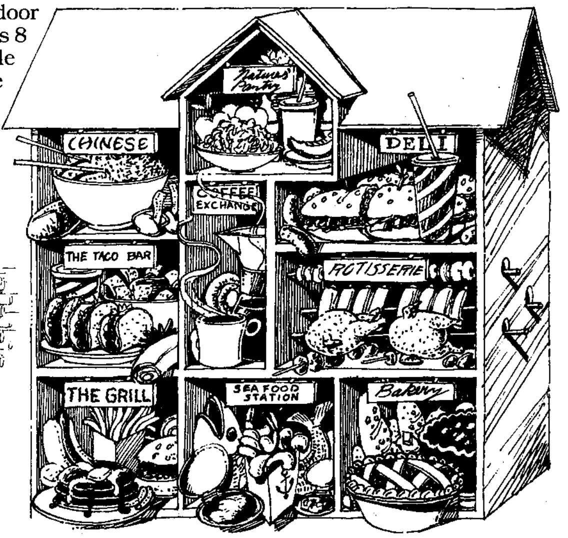

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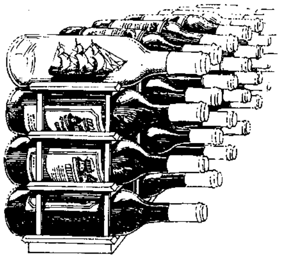

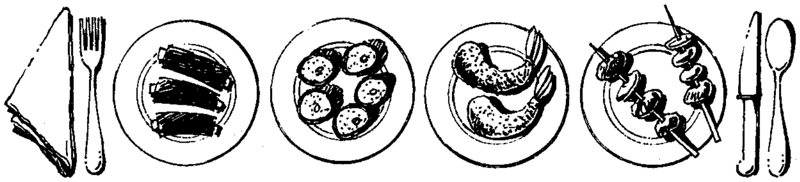

**The Hors d'Oeuvrerie.** Small-portion delicacies from around the world to enjoy with cocktails—or order several & call it a meal. Fabulous views with every bite. Live music daily from 4:30 (dancing 'til 1 am). 107th floor, 1 WTC. B M-F 7:30-10, drinks from noon on Sa, brunch 12-3 on Su. No reservations required except for brunch. 212/938-1100.

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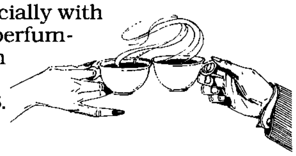

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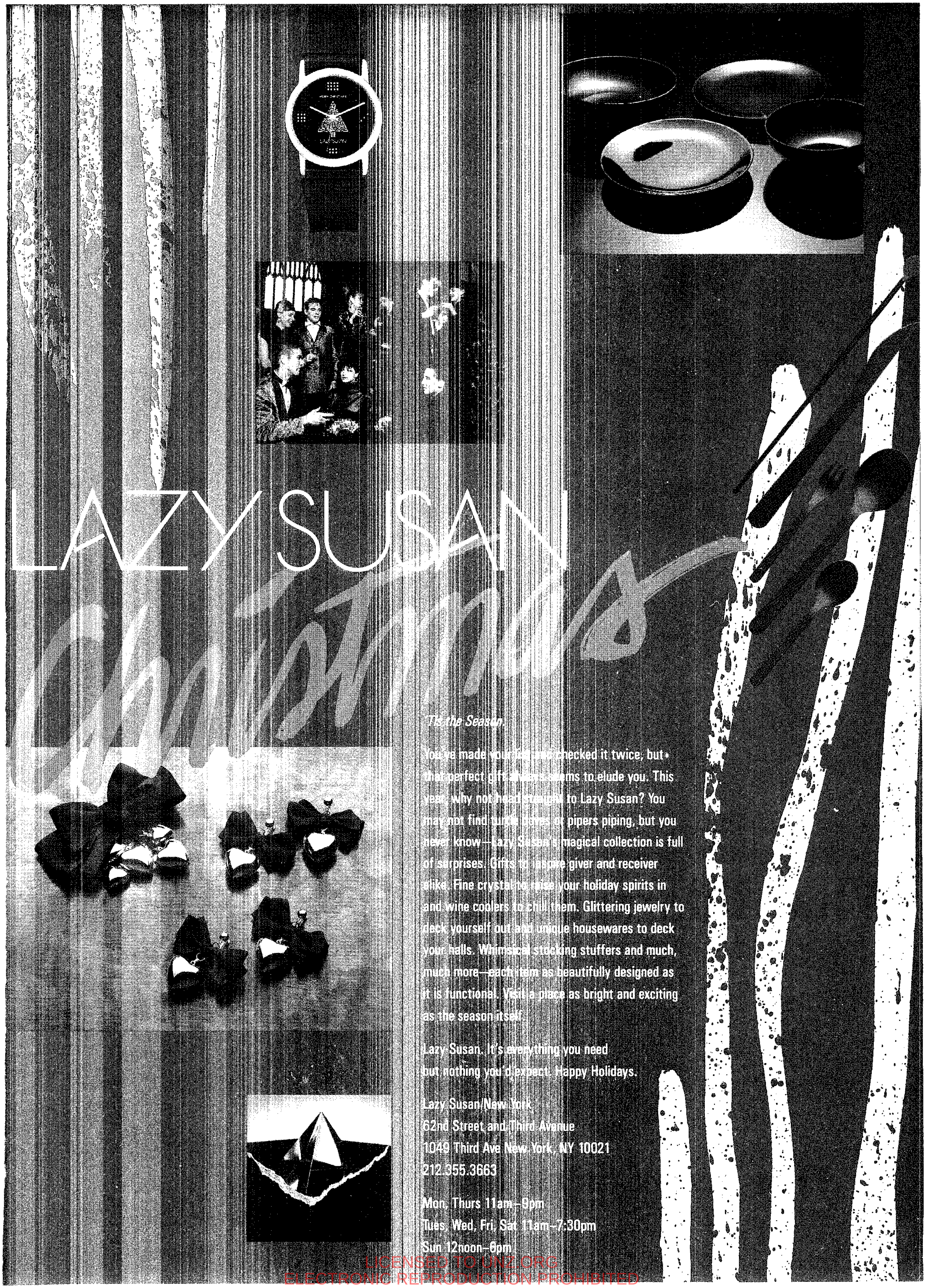
runs this foundation, which will provide inexpensive wigs to those unable to pay; patients on Medicaid must be referred by their doctor or social worker. Imre also has a full line of synthetic and natural ready-made wigs, ranging from $150 to $350, for men, women, and children. Custom wigs start at $1,500. Imre makes hospital calls.

REFUSING TO BE HELPLESS, buying the right wig, eating sensibly, getting psychological support—how effective are these various coping techniques? Dr. Gianni Bonadonna, of Milan's Istituto Nazionale di Tumori, and Dr. Ernest H. Rosenbaum, a cancer specialist at the University of California, observe that women seem to experience fewer side effects when they are relaxed—a strong argument for patients' concentrating on the positive aspects of the treatment. And Nancy Bruning points to a small study, conducted by Ohio State University, suggesting that those women who exercise while on adjuvant therapy experience fewer side effects than those who don't. "My exercise class was my psychosocial support," she says, "and my nausea went away when I swam."

Keeping busy, even when fatigue presses, can also make a big difference, many patients maintain. "Since the disease defined so much of my life, my career gave me an identity beyond cancer," says Rena Blumberg, who continued her radio broadcasts and community volunteer work throughout her two-year treatment. Trudy Golden, a former cancer patient who underwent four years of chemotherapy and became familiar with the coping patterns of other patients in the process, says she was "amazed by the contrast in well-being between those patients who went off to their jobs right after their injections and those whose whole life was wrapped up in their treatment."

No matter how eager patients are to get through their treatment, almost all report having ambivalent feelings when it is over. Many go through some depression during the months after their treatment ends. "Chemotherapy is awful, but it's your lifeline; then suddenly, all you have to do is live—it's scary," says one. Knowing that all patients experience these feelings makes the treatment more endurable, as does becoming well informed and establishing good communication with your doctor. The goal, many patients agree, is to retain a sense of control over your body. Says Bruning, "Chemotherapy is not easy no matter how you look at it. Though I have mixed feelings, I have no regrets. I know I gave cancer my best shot." ▬



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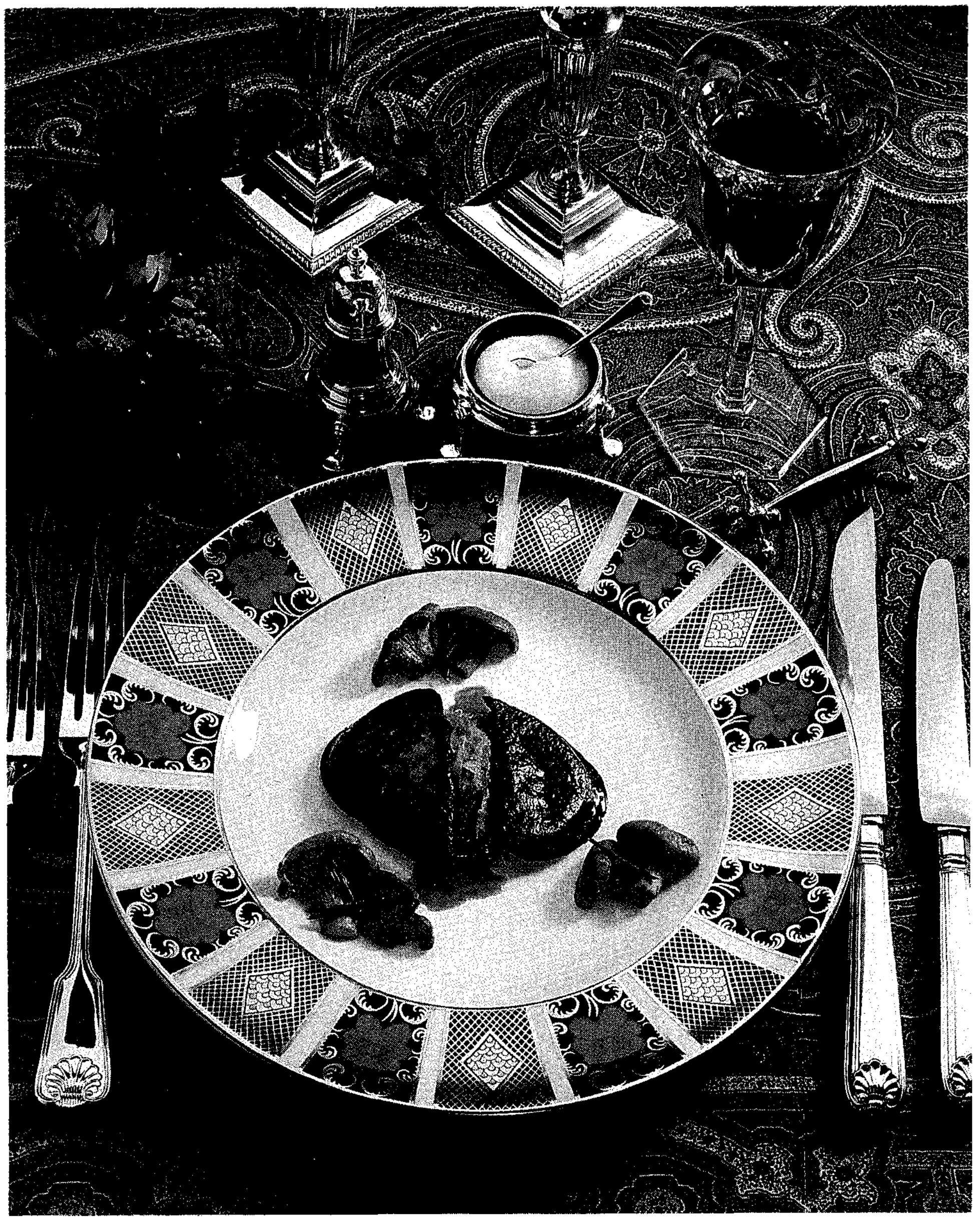
# FOIE DE VIVRE

FOOD NEWS
MONTRACHET



Montrachet's foie de canard appetizer is a traditional marriage of liver and onions, says Drew Nieporent, the restaurant's owner. But liver and onions was never like this. The medallions of velvety-soft duck liver rest on a bed of faintly sweet shallots surrounded by a vinegar-spiked sauce. "That vinegar finish is crucial," says chef Brian Whitmer. "It cuts the buttery inner meat of the foie." The perfect complement: a 1969 red Banyuls.

Domestic foie gras from the Moulard duck can be ordered from D'Artagnan, in Jersey City (201-792-0748), for $45 a pound (free delivery in New York City), and A. Fitz & Sons (944 First Avenue, near 52nd Street; 753-3465) for $54 a pound. Both require one day's notice.

—Barbara Costikyan

## BRIAN WHITMER'S FOIE DE CANARD

**1 cup dry white wine**
**2 teaspoons honey**
**10 to 12 shallots, peeled and thinly sliced**
**1 large bay leaf**
**2 cups duck stock (or veal or brown stock)**
**1 teaspoon cracked peppercorns**
**1 teaspoon sherry vinegar**
**3 tablespoons plus 1 teaspoon unsalted butter**
**1 whole duck liver (1 to 1½ pounds), chilled**
**Salt and pepper**
**8 to 10 ounces fresh chanterelles**
**Fresh chives**

In a small pot, combine wine, honey, 1 shallot, and bay leaf. Cook over medium heat to a syrupy glaze. Add stock, and reduce to a thin sauce. Add peppercorns and vinegar, then strain through cheesecloth. Melt 2 tablespoons butter in a pan, add remaining shallots, and cook slowly until transparent. Set aside, and keep warm.

Gently separate the 2 lobes of foie gras, then cut into 12 half-inch-thick diagonal slices. Season on both sides with salt and pepper. Place 2 large heavy skillets over high heat till smoking. Add 6 slices to each pan, and sear for 45 seconds. Turn, and cook for about 90 seconds longer. Drain on paper towels.

Sauté chanterelles in 1 tablespoon butter, and sprinkle with chives. Just before serving, reheat sauce, stirring in 1 teaspoon butter. Serves 6.

STYLIST: GILLIAN DUFFY

Illustration by Nina Duran. Plate, glass, and cloth, Bergdorf Goodman; flatware, James Robinson; salt-and-pepper set, candlesticks, and knife stand, S.Wyler.

PHOTOGRAPH BY STEVE LESNICK

# BEST BETS

*The best of all possible things to buy, see, and do in the best of all possible cities.*

By Corky Pollan

## Write Angles

Forget the guesswork of a *roman à clef.* If you want *guaranteed* immortality, come to the Mercantile Library's auction. Here you can bid for the chance to become a character in Michael M. Thomas's next thriller. Thomas will probe your personality over lunch at Le Cirque, but *you* determine if you are to be good or evil. This chance at literary celebrity is just one of dozens of offbeat possibilities. You can try for two hours of design consultation with Mario Buatta, the "prince of chintz"; a night at Annabel's in London; a week of skiing at Verbier, Switzerland; a telephone-answering machine with your message recorded by the *Today* show's Willard Scott. And whatever you bid, it will benefit the Merc, a unique, nonprofit, private lending library.

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## Past Forward

It can't be billed as an antiques show, because most of the items in it are less than 100 years old. But they're not new either, and they're certainly not junk. "Modernism," the event, is a show and sale of the fine and decorative arts, furniture, and jewelry that issued from modernism, the movement, between 1860 and 1960. The brainchild of Sanford L. Smith, who also organizes the annual Americana-theme Fall Antiques Show at Pier 92, this exhibition marks the first time that top dealers specializing in this period—75 in all, from this country, England, France, and Italy—have set up shop at one time in one place. For those whose appetites for this sort of thing have been whetted by the Vienna Secessionist show that recently closed at MOMA and the Aesthetic Movement show that recently opened at the Metropolitan, here's a chance to take home a little something—from costume jewelry made in the twenties and thirties to Frank Lloyd Wright furniture. **—Marilyn Bethany**

"MODERNISM"*/Seventh Regiment Armory, Park Avenue, at 67th Street/November 20 through 22, noon to 10 p.m.; November 23, 11 a.m. to 6 p.m./Admission $7*

Photographs: left, Mark Jenkinson; right, Dan Cornish/ESTO.

## Jingle Bell Stock

Molly Blayney doesn't wait until Thanksgiving to get hyped up about Christmas—she's an addict year-round. A voracious collector of Christmas Victoriana for the past eighteen years, Blayney recently left her job in advertising to devote herself full-time to her obsession. She has opened Christmas Inn New York, tucked into a cozy corner of the Old Denmark restaurant, a 50-year-old city landmark. Here, in addition to her purist Victorian assemblage—ornaments, sleds, hobbyhorses, dolls and dollhouses, Christmas books, and carriages—she sells funky Santas and balls and lights from the thirties, forties, and fifties. And Christmas cookies in music-box tins, custom wreaths, old-fashioned-looking stockings. Blayney's dream? To sell Christmas treasures all year. (Books cost $2 to $75; ornaments, $1.50 to $350; sleds, $150 to $300; dollhouses, $75 to $2,000 for an Early American log cabin outfitted with furniture, wrapped gifts, and a gingerbread house.)
CHRISTMAS INN NEW YORK/*133 East 65th Street/744-2533*

Naughty Children

## Movers and Bakers

People who hike to the Hamptons know Kathleen's cookies. Why, a weekend without her chocolate-chips is no weekend at all. Now Kathleen King and her partner, Brian Woods, have come to town and opened a tiny, bright shop filled with their farm-style sweets. These fabulous crisp chocolate-chip cookies. Those oatmeal-raisins, so marvelous with milk at bedtime (all cookies are $3.50 a half-pound; one large chocolate-chip is $1). Kathleen's has Crutchley cruller hearts (sixteen for $3), scones ($1 each), and damp, dark brownies that are worth every calorie (small, $1; large, $1.70). Apple-crumb pie is a Kathleen classic. Heat it and eat it with vanilla ice cream. With Thanksgiving just around the bend, there's spicy pumpkin pie too. (From $12 for a nine-inch pie.) Welcome, Kathleen's. It's great not having to drive two and a half hours for a cookie fix. —**Barbara Costikyan**
KATHLEEN'S BAKE SHOP/*155 East 84th Street/570-1515*

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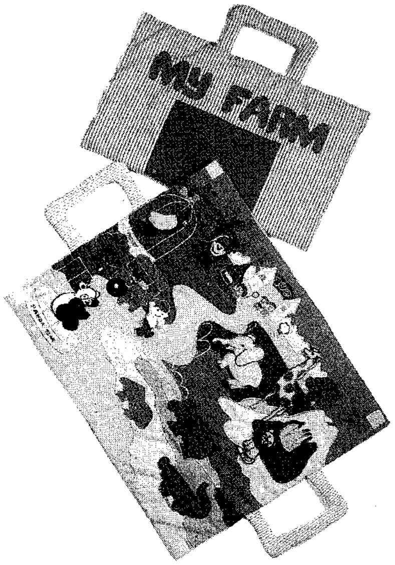
Sofstix totes are as functional as they are fun. They open into mats embroidered with a creature-stocked zoo or farm ($25). Children can spread them *anywhere,* play with the menagerie, then return each Velcro-backed animal to where it belongs.
NORA'S ARK/*171 East 92nd Street 534-4660*

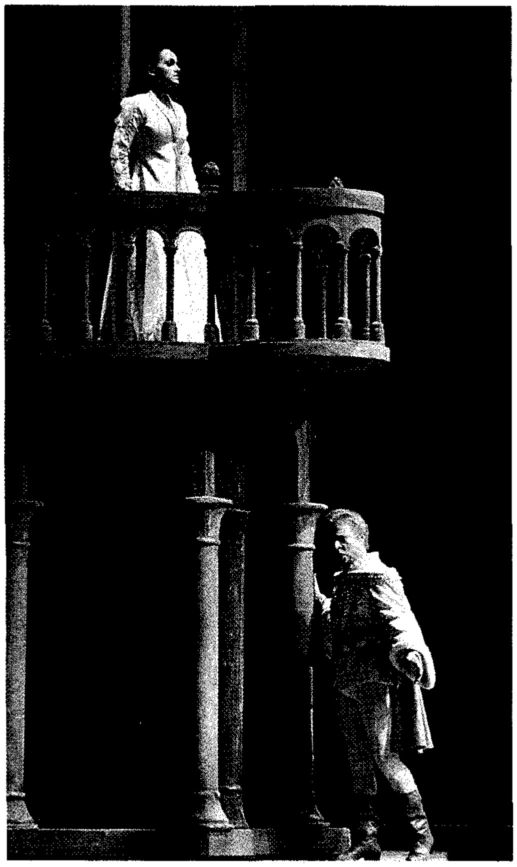


Photographs: top, Mark Jenkinson; bottom left, John S. Abbott; bottom right, Steve Lesnick.

### Music/Peter G. Davis

# A TALE OF TWO TENORS

"...It was touching to see Domingo saluting Kraus; here is a conductor who appreciates a difficult aria sung to perfection..."



**GASDIA, KRAUS:** *A spirited Juliette, a fabulous Roméo.*

NO DOUBT ABOUT IT, THE METROPOLITAN Opera's current revival of *Roméo et Juliette* gives value for money: two famous Spanish tenors for the price of one. Onstage, there is **Alfredo Kraus** doing the one thing he does incomparably, singing a congenial role with technical polish and aristocratic grace; on the podium, there is **Placido Domingo** doing just one of the many things he does competently, conducting an orchestra with professional skill and unflagging energy. This unusual collaboration definitely has piquant potential, and I hope someone was taking notes at rehearsals. Beyond that, the idea of matching up Kraus and Domingo in any context is fascinating—two lyric tenors who launched their performing careers from more or less the same place, vocally speaking, and who have successfully arrived at very different destinations.

Domingo, of course, is a phenomenon, perhaps the most compulsive overachiever the world of opera has ever known. Each season, the tenor bestows himself generously on New York, and at the moment we have reached midpoint in an eight-week multimedia blitz that began last month with six Met appearances as Cavaradossi in *Tosca* and a cameo spot in an Avery Fisher Hall concert honoring the Statue of Liberty's centennial. Right now he is busy conducting *Roméo* at the Met through December 11, and commuting to Washington to star in the world-premiere performance of an opera written especially for him, Gian Carlo Menotti's *Goya,* which will be televised nationally on November 28. Meanwhile, Franco Zeffirelli's vile distortion of Verdi's *Otello,* with Domingo in the title role, continues its first-run engagement at local cinemas, and Angel Records has released the complete performance that provided the director with the raw material for his soundtrack. Also from Angel is Domingo's official debut on disc as a conductor—an all-star *Die Fledermaus,* cleverly timed to coincide with the Met's new production, on December 4—and the tenor's second version of *La Forza del Destino,* conducted by Riccardo Muti. As icing on the cake, Domingo has extended his recorded repertory to include a recital of Viennese operetta favorites.

What is one to make of so much relentless industry? About ten years ago, when Domingo first began to push himself in every direction at once, there were dire predictions about an inevitable vocal decline, but that has not happened. As with any singer, some nights will be better than others, but on the whole, Domingo's tenor remains healthy, secure, and responsive despite the punishing schedule. Perhaps there was an occasional sign of stress and fatigue during his first Cavaradossi in the Met's *Tosca* a few weeks ago, but I suspect only those who closely follow every move of this hectic career noticed. The fact is that in the unpredictable world of opera, where crises of all kinds are a natural way of life, Domingo continues to be among the most reliable and consistent of performers.

He is also one of the most self-contained, a singer—and now, it seems, a conductor as well—who is prepared to give just so much and no more. In twenty years of watching him onstage, I have seldom seen Domingo take full possession of a role and commit himself to it with the sort of concentrated intensity of, say, a Jon Vickers or Leonie Rysanek. All the expressive requirements are dutifully noted and appropriately rendered, but nothing very specific or personal is communicated, and, as a result, nothing important seems to have happened—just one more workmanlike performance to be logged into that date book of career statistics the tenor always keeps close at hand.

Domingo's Otello on film left me with the same impression. It is a conscientious but essentially bland interpretation that takes no risks—careful, intelligent singing coupled with careful, intelligent acting that only hints at the role's terrifying and profoundly tragic core. Zeffirelli may be partially responsible here, since his contempt for the opera surely doomed the project before it even began. The director has done more than lop away great chunks of the score, like the third-act finale and the "Willow Song." He snips out a measure here, a vocal phrase there, and transfers bits of music from one act to another, mindlessly destroying the opera's finely balanced musical and dramatic structure. Only a monstrous egotist, a vandal, or a fool would consider rewriting Verdi's *Otello,* and in executing this crude hatchet job, Zeffirelli plays all three roles.

Perhaps Domingo was distracted by the director's folly. Or perhaps, like most people with the facility to do many things well, he will never truly master any of them and there will always be an aura of superficiality about his work. As for his conducting activities, which are apparently to increase in the future, it may be too early to make definitive pronouncements. In any case, Domingo's *Roméo* is probably a sink-or-swim situation—with limited rehearsal time, no Met revival is likely to reveal much about the man on the podium, even one in the unique position of having once performed the lead-

Photograph by Beatriz Schiller.

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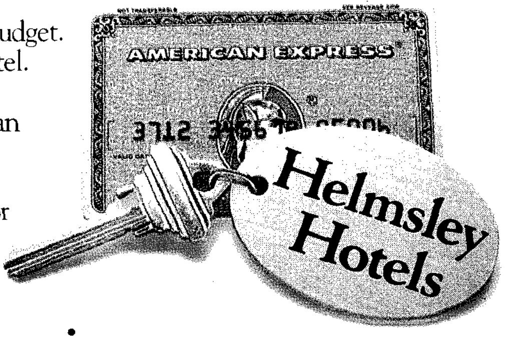

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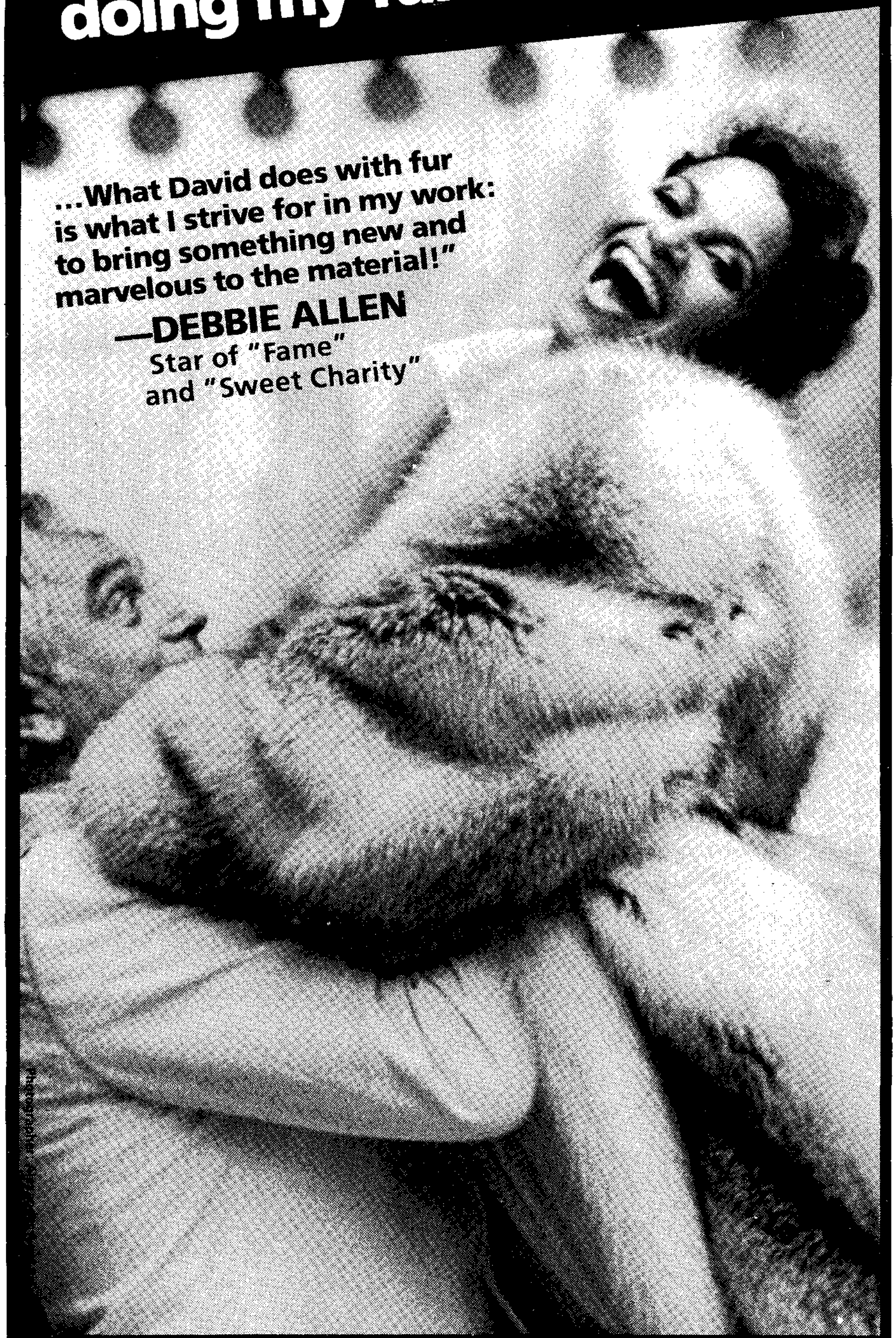

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ing tenor role in the same production. If the orchestral work tends to sound stiff, charmless, and roughly blended, at least everyone plays together most of the time, and the singers are graciously accommodated.

It was also touching to see Domingo vigorously but unostentatiously saluting Kraus after Roméo's aria in Act II. Here is a conductor who obviously appreciates hearing one of the most difficult tenor arias in the literature sung to perfection. But then, Kraus long ago narrowed his sights, defined his talents very precisely, set realistic goals, and polished his art, to become the principal lyric tenor of his generation. Although he has always imposed strict limits on himself and concentrates on what he feels he can sing best, his repertoire is not at all confined. I have heard him in over two dozen roles, and in Spain his performances of zarzuelas and light music have made him into something of a pop star—there were even some Spanish movies in the early days of his career, most notably a film biography of the legendary tenor Julián Sebastián Gayarre.

Kraus's Roméo is a fabulous piece of singing. Even now, as he approaches 60, the tenor's voice is a beautifully balanced and equalized instrument that maintains its color and quality up to high C and probably beyond. His control of dynamics is sovereign, creating vocal effects that are magical but always musical. Aside from one scene of heavy drama—the duel with Tybalt—Kraus sings the role as an uninterrupted flow of melting lyricism, and I can think of no other tenor today who could even begin to sustain such a risky approach with comparable ease and naturalness. This ageless Roméo also looks amazingly youthful, moving with the grace and poise of a dancer. If this is what one can expect from a singer who has chosen to be a specialist, may there soon be many more of them. To my knowledge, Kraus has scheduled only one other professional activity while in New York: a master class at the Juilliard School on November 20. I have a feeling that his students are about to learn some valuable lessons.

Aside from Domingo and Kraus, the Met's *Roméo* revival has a third element of interest: Cecilia Gasdia as Juliette—a rare instance of a young singer with a growing international reputation who has actually been nailed down for a Met debut before she becomes old and gray. It took an act or so for some critical ears in the audience to warm up to Gasdia. Her rather sharp-edged soprano is not beautiful in any conventional sense and it definitely holds a dash of vinegar, but she is a resourceful technician and a spirited, imaginative performer. I enjoyed her Juliette, and with any luck we have not seen the last of her. ▬

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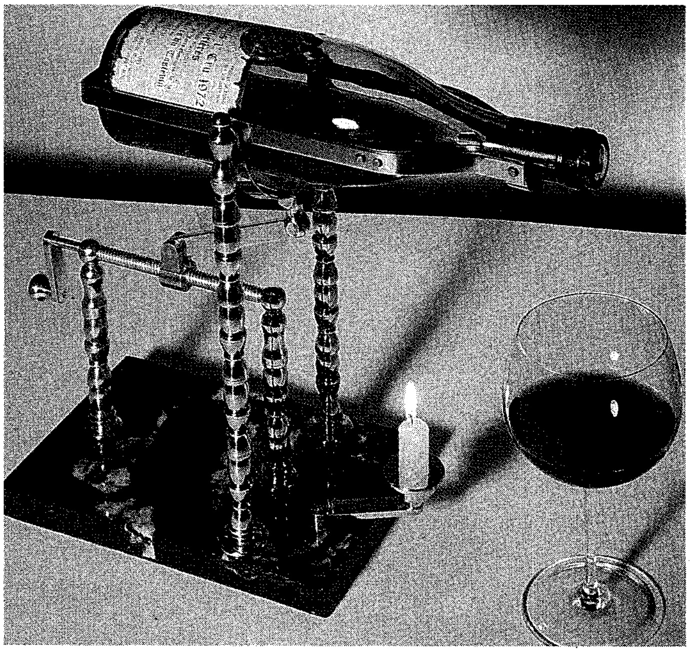
## Wine/Alexis Bespaloff

# FOR GRAPE NUTS ONLY

"...Those who want wine drinking to be a more elaborate experience may buy a range of products, from useful to absurd..."



**THE CRADLE WON'T ROCK:** *For decanting old red wines.*

FOR MOST OF THE PAST 1,000 YEARS, people consumed wine of the most recent harvest served directly from the barrel in open pitchers or carafes. And it's likely that most of what they drank was spoiled. Wine drinking as we know it—that is, from labeled bottles—did not begin until the late eighteenth century, with the development of the binnable bottle and the use of cork as an airtight stopper. The squat flagon of the early eighteenth century gradually evolved into a cylindrical bottle that could be corked and stored on its side, to avoid spoilage and permit harsh young wines to mature.

Once wines could be bottled and cellared, certain accessories were created to enhance the enjoyment of the fledgling connoisseurs. Obviously, a corkscrew was needed to pull the cork, and the earliest examples were nothing more than a screw with a loop. Corkscrews soon became more ingenious, elaborate goblets and decanters were produced, silver funnels were used for decanting, and bottle coasters appeared on the dining table. Still, the basic equipment was the same as it is today—a corkscrew, glasses, and perhaps a decanter in which to pour older red wines that have thrown a deposit.

But just as earlier wine enthusiasts acquired any number of handsome and expensive wine accessories—ornate silver cooling buckets, coasters with wheels so that the decanter of port could be passed down the table more easily, silver wine labels to hang from the neck of a decanter—today, those who want to make the enjoyment of wine a more elaborate experience may buy a remarkable range of products.

Some accessories are quite useful—leveraged corkscrews, stackable wine racks, temperature-controlled cabinets for wine storage, and so on. Other products range from the decorative—shallow silver tastevin cups—to those that, while not essential, can be useful, to some that border on the absurd. One example of the latter is champagne-flavored toothpaste at $10 a tube. Another is a $50 pocket wine computer that evaluates a number of vintages from various wine regions on a ten-point scale, and also tells you whether or not that vintage is ready to drink—information that can be conveyed in a more convenient, and much less expensive, manner on two sides of an index card.

At the opposite end of the technological spectrum is a product called Winekeepers. "To preserve an opened bottle of wine for weeks or months," reads a catalogue description, "simply displace the air in the bottle with these crystal clear spheres." Ignoring the fact that a bag of 225 Winekeepers costs $15.95 and that their equivalent—called marbles—can be bought in any five-and-dime for $6 or so, I tried this anti-oxidation technique on an opened bottle of wine and discovered that it takes almost a bagful of spheres to replace half a bottle of wine. And, of course, they have to be dropped into the bottle one by one. If, as one comic has suggested, a split second can be defined as the time that elapses between the moment the light turns green and the man behind you blows his horn, then dropping 200 marbles into a bottle of wine might qualify as a working definition of eternity.

Impatient to see the Winekeepers in action, I picked up the bottle—which, now weighed down by the clear crystal spheres, nearly slipped from my hand—and tipped it toward a glass. Imagine my surprise, which I assure you was considerable, when the marbles started to pour out of the bottle. You won't want to use these beauties with your finest Baccarat goblets.

Once you know the pitfalls, however, you can overcome them. Let's say you've invited some friends over for dinner. You get a good grip on the bottle filled with wine and marbles, take it to the table, and in your most persuasive tone, say, "I enjoyed this wine so much the other night that I saved some to share with you." You then take out your handkerchief and, with the same motion a pool player uses to chalk his cue, deftly polish the end of your thumb, put it over the mouth of the bottle, and pour out the wine without losing your marbles. (Your guests, of course, may think otherwise.)

But do not despair—there are more sophisticated ways to preserve an opened bottle of wine. Most of us are now familiar with the Cruvinet, an apparatus used in many restaurants to serve fine wines by the glass: As the level of wine in the bottle decreases, the space is filled with inert gas, which prevents oxidation of the remaining wine. Well, the good news is that a smaller variation on this device is now available, in a handsome wood cabinet, for home use. In one catalogue, a four-bottle unit is marked down from $1,599 to $1,275. Expensive, I agree, but there's also a one-bottle unit for $399, plus $110 for a container of nitrogen. Thus, for only $509, you can have the comfort and satisfaction of knowing that you can open a good bottle of wine in the privacy of your own home and not have to finish it the same day. (Not for Beaujolais *nouveau* enthusiasts.)

Now what about those old red wines

Photograph by William Guillen (decanting cradle from the Wine Enthusiast).

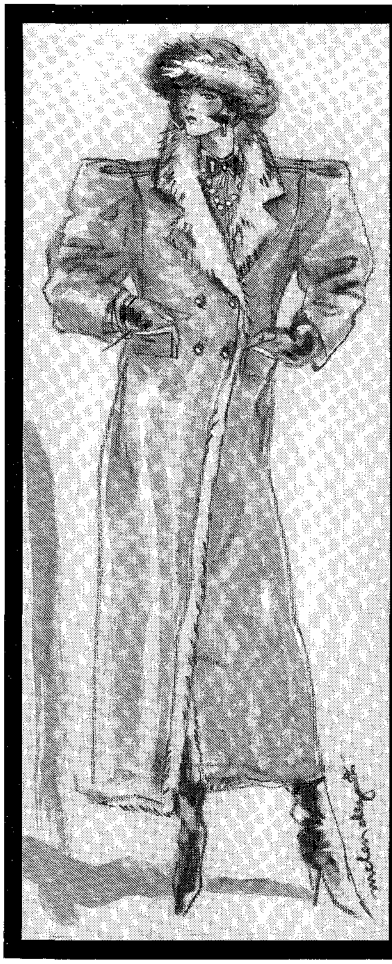
with sediment that have to be decanted? You can pour the wine carefully, over a source of light, from the bottle into a decanter, or you can use a decanting cradle. This contraption looks a bit like a gun carriage, with the bottle of wine taking the place of the cannon. The cradle, which can cost anywhere from $100 to $300, depending on the design and the quality of the hardware, is activated by turning a handle, which slowly tips the bottle, thus enabling those who are unsteady of hand (the result, perhaps, of lifting bottles filled with marbles) to decant the wine without mishap.

Although most oenophiles are likely to view the cradle primarily as a conversation piece, I've seen them used by Burgundians, who prefer to pour old red wines directly from the bottle into however many glasses are needed to avoid unnecessary aeration. This is difficult to do without disturbing the sediment, as the wine washes back and forth with each pouring, especially with the sloping Burgundy bottle. The decanting cradle permits one continuous forward movement, glass by glass.

One of the most esoteric of all wine accessories is also one of the most practical, although not everyone will have a use for it: port tongs, which resemble very thin pliers with very long wood handles and are used to open vintage ports. Because such ports are usually aged in bottle for twenty years or more, the cork, which is especially long, may start to crumble. What's more, many older ports were put into bottles whose neck curves outward below the mouth, which permits the lower part of the cork to expand; this creates a better seal but makes extracting the cork especially difficult.

The top of the tongs, which is designed to fit snugly around the neck of the bottle, is heated in an open fire or on top of the stove until red-hot, then clamped around the neck for twenty seconds or so just below the bottom of the cork. A wet cloth is then applied, and the top of the neck, with the cork intact, snaps off cleanly. It is the lower temperature of the moisture that does the trick, causing a fracture where the tongs have created a circular "heat sink." The most elegant variation on this technique that I've seen was demonstrated by a Texas wine collector who, after applying the port tongs, simply brushed the neck of the bottle with a wet feather and let the neck snap off by itself.

Port tongs cost $49.50 at WineWares, a subsidiary of Morrell & Company (535 Madison Avenue, near 55th Street). Other items can be found in the catalogues of the Wine Enthusiast, in Pleasantville, New York (914-747-3170); International Wine Accessories, in Dallas (800-527-4072); and Wine Ambiance, in San Francisco (415-777-2007). ■



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### Art/Kay Larson

# THE REAL, THE IRREAL, AND THE UGLY

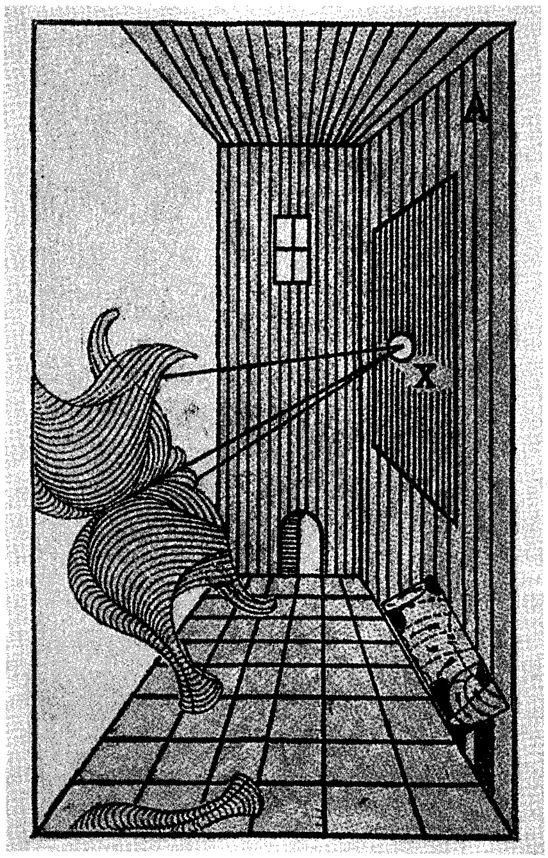
"...Schnabel's work is characteristically crude, Wade Saunders's sly and suggestive; the library shows an alchemical Ernst..."

IN LANGUAGE THAT SUGGESTS CLEMENT Greenberg still patrols the art world, a bristling reader has taken issue with "psychic truth," my term for what the art of Morris Louis doesn't have. The phrase, he claims, instantly invokes Freud and the literature of humanism, against which abstract art must defend itself with all the heavy artillery in its arsenal.

The reader's panic is palpable, but dated. Art in the 1980s is not tied to the pseudo-Freudian existentialism of the 1950s, nor to Greenberg's reductionist reaction. The model is early modernism, which was "contaminated" with what I would call psychic or phenomenal truth—the ragged emanations of natural existence, loaded up with a human freight of wishes and dreams, and social history. What this might mean for the art of the 1980s is in evidence all over New York this month. Galleries are flooded with good, complex, argumentative work, more than a critic can graciously accommodate (but a great relief and a pleasure, considering the cynicism elsewhere). Some reflections, then, on the state of things:

The accurately titled **Max Ernst: Beyond Surrealism** at the Public Library is a pilgrim's first essential stop. In 1983, Ernst's widow, Dorothea Tanning, gave the library enough work (including 165 prints and the stunning late folio-edition *Maximiliana*) to display the definitive Ernst, done up smartly in the kind of old-fashioned, meditative, complicated show you couldn't expect to see in a museum aimed at mass marketing. Among other achievements, it provokes you into rethinking Surrealism.

Surrealist painting, including Ernst's, was usually dogmatic and predictable. The delicate surgery that would sever vision from logic was hard to perform with the crude instruments of brush and paint. Straining always toward animation, Ernst's automatic-drawing style encouraged a mysterious alchemical permutation of the ordinary. As he says, "By widening in this way the active part of the mind's hallucinatory faculties I came to assist *as spectator* at the birth of all my works." His best hallucinations on paper are powerfully dislocating. Their liberating freedom (freedom of line, thought, fantasy) grasps successfully at wholeness. For all the artists of the century, then and now, from Jackson Pollock to New Wave automatists, who look for that same unity of thought and action, or feeling and fantasy, Ernst—the Ernst of this show, anyway—is a crucial exemplar. (Fifth Avenue at 42nd Street; through January 17.)



**FREEDOM OF FANTASY:** Untitled, *Max Ernst, 1972.*

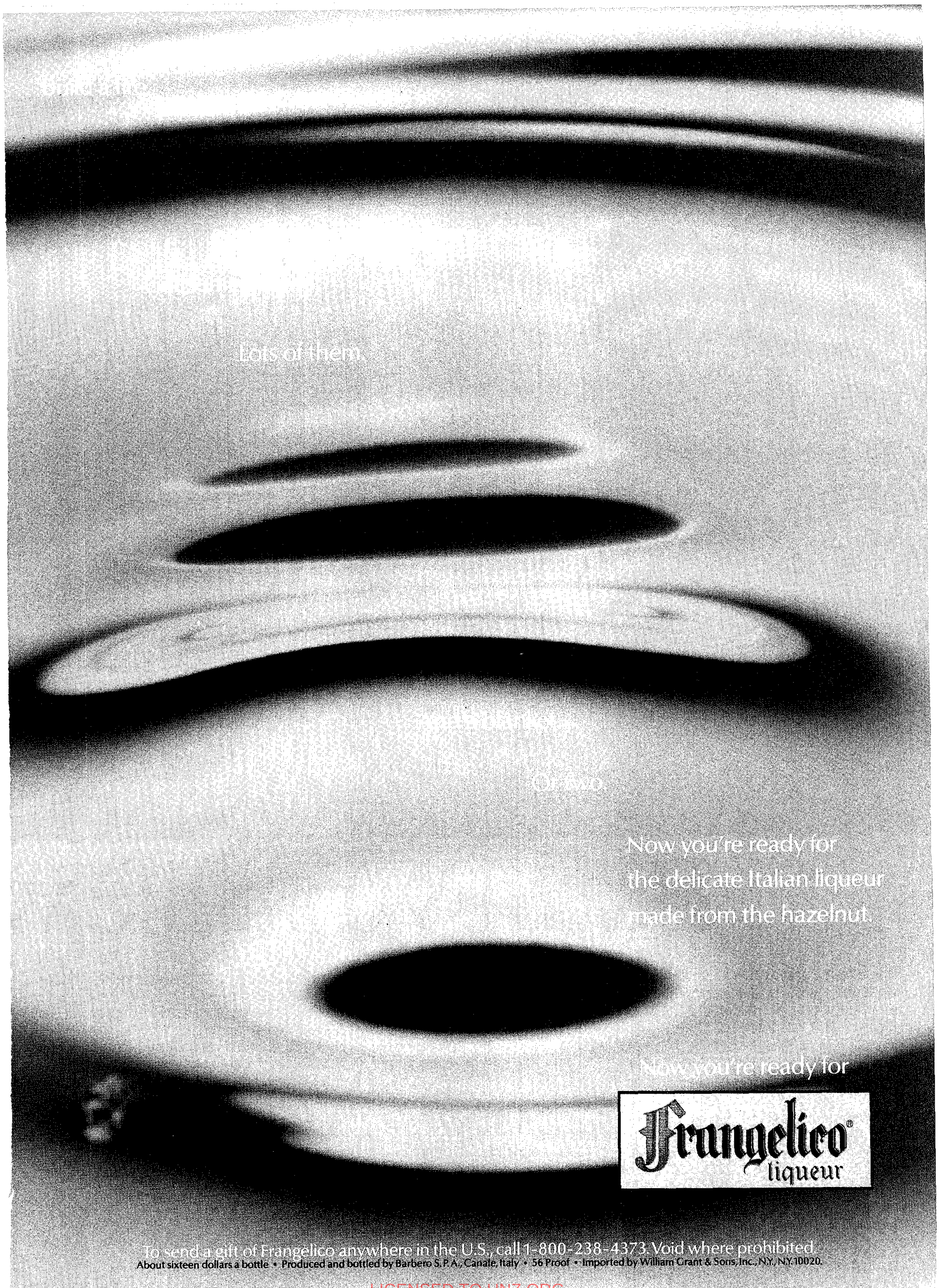
Courtesy: NYPL Print Collection. Gift of Dorothea Tanning.

Then there are the artists who try flight and fail. **Julian Schnabel** would also like to arrive at some supercharged hypertensive state in which the real sweeps off the table and breaks a few plates on its trajectory out the window. "Irreal"—not as loaded, presumably, as "surreal"—is the word used in the current Pace Gallery catalogue. We read on, discovering that "Schnabel's painting contains the counterfactual sparkling of externality derived from displaced love"—a statement that has as firm a grip on the irreal as the work it describes. There is one good buried line: "Every true kind of painting is necessarily romantic, for it has to see that desiring the impossible is rational."

Schnabel has desired the impossible for some time now. Perhaps he is a millimeter closer; this is actually his calmest and most thoughtful show. It is not, however, what it seems. When I first walked in, I thought, with some surprise, that he had finally taught himself to paint. Then I discovered that the painterliness comes courtesy of the Japanese, whose backdrops for Kabuki theater were casually "appropriated" by Schnabel, who presumed, I guess, that no mere artisan would mind.

The Japanese come off very nicely—the cherry blossoms, tree-studded hillsides, and rich green forests in these drops are kitschy populism with exquisite touches, details eagerly enlarged in the catalogue (without identification). The whirling dervishes, toppled penises, and bull-headed monsters superimposed on the drops are characteristically crude. Schnabel has cannibalized many things to paint on: crockery, velvet, antlers, and now another culture's theater. He clearly thinks being devoured is a sacrament the world should appreciate. But then, I'm merely one of those journalists "unqualified to judge what shirt they should put on in the morning," as he says in *Flash Art,* adding, "There's a history of philistinism in England from Shakespeare through to George Bernard Shaw and Evelyn Waugh." Can I get in line? (32 East 57th Street; through November 29.)

The new generation of painters is obsessed with mapping the mind's structures—the patterns that consciousness imprints on the world. **Mark Innerst,** 29, has intrigued me since his intensely focused landscapes began to pop up in group shows. The abstract "sign" of a landscape is the line of the horizon, a conceptual division between heaven and earth that Innerst explores for its ghostly, metaphoric, and romantic connotations. He marks his horizons with strings of city



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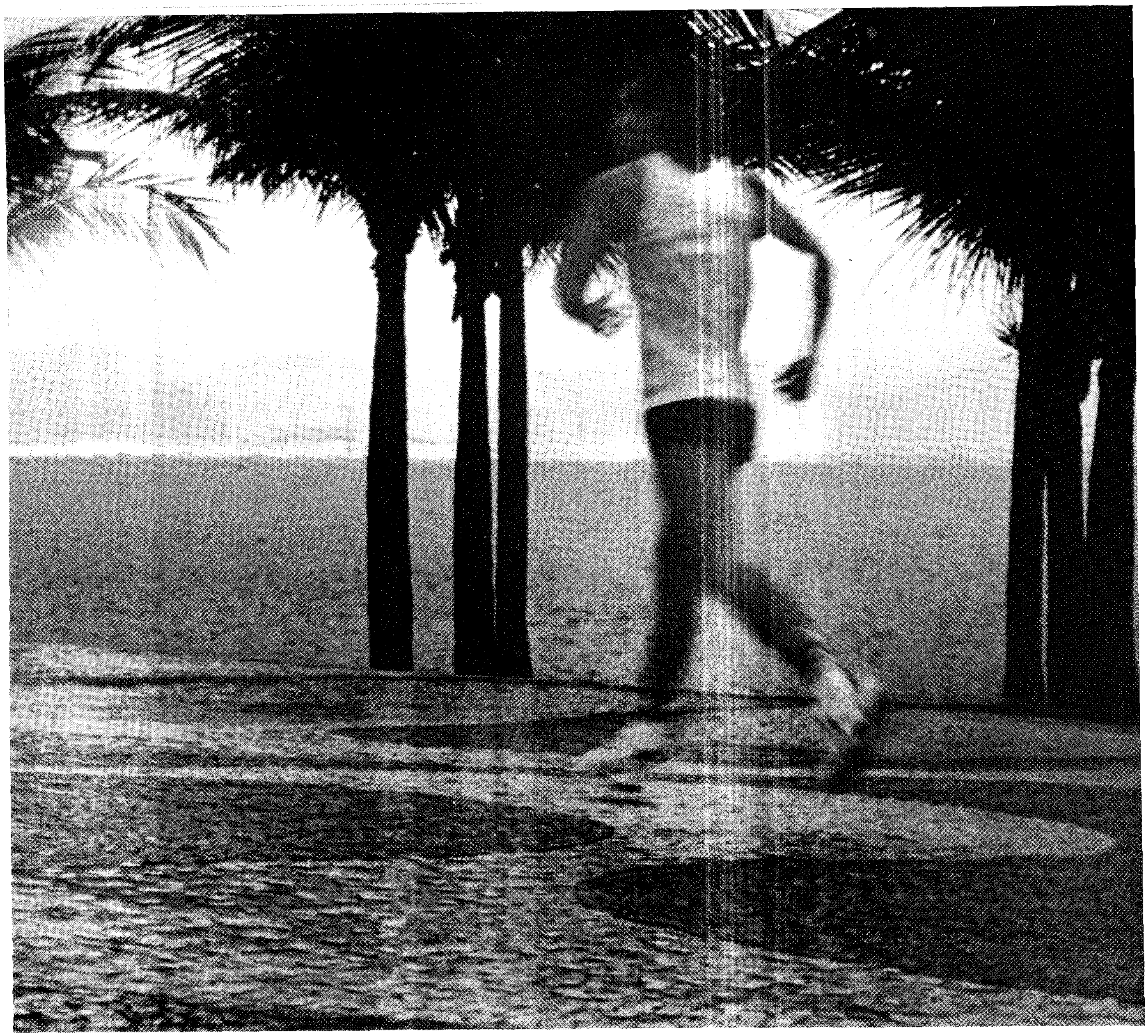

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lights, or city silhouettes—the plane of human life—seen from a distance that reduces them to ciphers. Above that plane is an airy realm of the imagination, in which float visionary clouds that increasingly suggest hallucinations, or at the very least, hyperreal experiences. This is a new take on the American Sublime—the sublime as a symbol of the mind's yearning for union with nature. The glossy, licked, varnished surfaces of these pictures are Innerst's expression of that yearning. (Curt Marcus, 578 Broadway; through November 29.)

For **Maria Nazor**, making her New York debut, the structures of the mind are glimpsed in our human predilection for maps. Nazor's richly applied pastels are strictly abstract, but their parts are connected by a web of signs that suggest—at a distance—golf courses or roadways. We make maps, she seems to say, and then we move along them as though they were real. In Nazor's careful formulation, there is a strange light that glows from underneath, turning the web of signs into "landscapes" as seemingly substantial as the real courses and roadways they represent. What is imagined becomes real—the map of a road becomes a real road—because imagination is itself a form of mapping. The pictures are cut along the perimeter—which meanders like a road, making loopy rectangles and triangles—to intensify their solidity. As smart as they are, they are also handsome. (Laurie Rubin Gallery, 411 West Broadway; through December 13.)

Sly, sexy, and suggestive, the new sculpture by **Wade Saunders** is a good—that is, subtle—example of abstraction deliberately "contaminated" by another culture. For a while, the other culture was Southern California, which Saunders left in 1978; lately it is India. The "Indic Objects" of 1984 are bronzes that flow and take form in loops and pillars that, we are told, are extrapolations of the yoni and lingam, but are also clearly meant to capture some of the elemental grace of Tantric sculpture. But Saunders has the mind of a caricaturist, not a mystic. The new bronzes employ a comfortable, witty, Westernized tactic of allusion. They are built up out of crude lotus petals, which slip slyly apart (and why does the mind's eye see them slithering in black mud?) to bare a single spot of pure, luminous gold that throbs in one's attentions like a G-spot. An otherwise lumpy protrusion is topped with a gold nipple, the sight of which ought to require parental consent. Like other sculptors of his generation, Saunders asks himself which ambiguities are the most quotable—the most likely to anchor his work within a historical or cultural discourse. I suspect that one model is Brancusi, who could pack the essence of flight and the implication of eternity into a pillar of bronze. (Diane Brown, 100 Greene Street; through December 6.)

Mystic modernism has Joseph Beuys's name enshrined in the transept. **Wolfgang Laib**, a young German living in retreat outside a small village, looks to Beuys and to India with a gaze that sees the spirituality of the physical. Pollen, milk, rice, and stone are Laib's sacramental substances. A doctor who doesn't practice, he spends his days collecting pollen—pine, dandelion, hazelnut, each with its own color, smell, texture—in a hunter-gatherer gesture with its roots in the Paleolithic. One room at Galerie Maeght Lelong is white and empty, save for hazelnut pollen sifted carefully onto the floor, a square of yellow so intense it seems radioactive, and so psychically dense it warps the room's gestalt.

Pollen, milk, and rice are nature's sexuality—life-generators. The role of stone is harder to see. Laib smooths a slab of marble so it holds a thin sheen of milk, or mounds the rice on Indian brass plates as an "offering" to a lumpy rock—another ancestral ritual as old as the Paleolithic. Stone, brought to a state of "awareness" by the pyschic charge that is the mind's connection with existence, assumes its role as the cradle and shell of earthly life. This reverent relationship—between the organic and the inorganic—is exquisitely intense, almost parental, and eventually awesome. (20 West 57th Street; through December 6.)

Several years ago, **John Ahearn** ventured into that forbidden country, the figurative abstract. From the people of the South Bronx, and with the help of Rigoberto Torres, Ahearn cast and painted portrait heads that had a curious dual identity—both generic and specific. Now his figures have stepped off the wall and become standing sculptures in which the generic portrait is broader and deeper, charged with the sociology of the streets. A black kid with glasses, a hand to his chin, becomes the *Thinker* of the South Bronx. A woman, leaning against the wall, talks to a young girl; both bodies speak a language of affection. Two boys with sticks have been bashing rats, and their victims are scattered at their feet.

The deeper Ahearn and Torres dig into the life of the South Bronx, the more a mysterious gravity animates these sculptures, which locate monumental themes in small events. Ahearn's tour de force is a crouching man in a hooded black sweatshirt, with a hand on his black-collared bulldog. The hint of a life lived amid violence is the more acute because of the man's monklike detachment. It's a mark of Ahearn's new maturity that these sculptures are as powerful from the back as from the front. The long bend of the black sweatshirt is excruciating. (Brooke Alexander, 59 Wooster; through December 3.) ■

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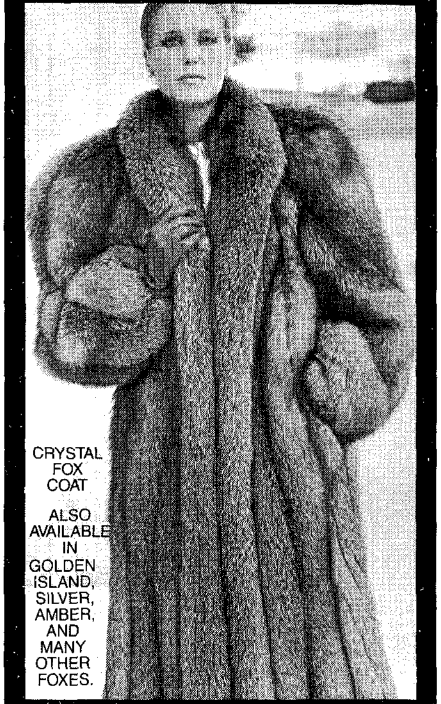

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# A ONE-WOMAN SHOW

## "...Lillian Hellman was a woman of strong principles whose strongest principle was that she was always right..."

**HELLMAN:** *A career in the theater, a love life with Dashiell Hammett and others.*

**Lillian Hellman: The Image, the Woman,** *by William Wright. Simon and Schuster; 507 pages; $18.95.*

THE SPORT OF FINDING FALSEHOODS IN Lillian Hellman's memoirs has become so popular of late that it is pleasant to be able to join in, if only in a minor way. Ironically, since Hellman did so much grandstanding about her inability to stomach lies and deception, my contribution concerns her history of throwing up. In *Scoundrel Time,* Hellman gives the following example of how shaken she was by testifying before the House Committee on Un-American Activities in 1952: "I took a late afternoon plane to New York. I felt fine until I began to vomit after the takeoff. As I washed my face, I remembered Sophronia, my nurse, saying to the cook or to anybody else who could be trapped into listening about me, 'The child's got no stomach. No matter how sick she is with what, she can't throw up. She try, I try, but it ain't to be.' "

Yet in *Pentimento,* her previous book of reminiscences, Hellman had recalled her misery at the opening-night failure of a play she'd written in 1936: "Standing in the back of the side aisle, I vomited without knowing it was going to happen.... I used to think of *Days to Come* as the play that taught me not to vomit. (I have never vomited again.)" (That last statement, in its quiet pride, could almost be the companion piece to that of another southern heroine, Scarlett O'Hara, as she pulled a radish from the ruined fields of Tara and swore that she would never again go hungry.) Of course, while writing *Pentimento,* Hellman may simply have forgotten the incident aboard the plane. Still, there's nothing in the earlier description, as there is in the latter, to suggest that she is vomiting for the first time in her life. In both cases, one suspects, she has decided to project into the past or the future, as it pleases her, to give the gastric upheaval the significance of a moral or emotional one.

It is an unpleasant fact of our time that chatter about writers' lives tends to overshadow consideration of their work. In Lillian Hellman's case, however, I see this as no great loss, if one includes in the chatter category her three books of memoirs, which are much better written than her nine plays. Though William Wright, in his rather pedestrian biography, dutifully analyzes their plots and characters and so on, there isn't a peep out of him about their beauty of language. For good reason: Hellman's plays are boulevard tragedies, the "serious" equivalent of the comedies of Kaufman and Hart; as pieces of work, they pale beside her self-portrait. It is mildly interesting to read Hellman's three most successful plays—*The Little Foxes, Watch on the Rhine,* and *The Children's Hour*—and notice that the plot of each turns on the issue of blackmail. It is much more diverting to read that, during the Boston tryout of Hellman's last play, she phoned the author of an unfavorable feature story and said that if he didn't print a retraction, she would tell his boss he had spent the weekend visiting gay bars. (It is also irritating, because Wright, as with so many other stories, gives no source.)

The picture of Hellman that emerges from this biography is that of a woman of strong principles whose strongest principle was that she was always right. One thing she felt securely in the right about was the noble experiment going on in the Soviet Union. In Moscow during the purge trials of 1937, she claimed that she didn't know they were going on; the next year, she signed an advertisement endorsing them. Later on, she was one of the chief organizers of the Waldorf Conference, a love-in between American Marxists who were free to criticize their country and Russians who spoke as their government directed. When Norman Cousins offered a dissenting point of view, Hellman reproached him for his bad manners—a rather hypocritical maneuver in view of the numerous occasions on which she would value passion over politeness. Reflecting in *Scoundrel Time* on all those years of apologizing for the horrors of Stalinism, Hellman merely says that she and her kind were a bit slow to take things in, but "I do not believe we did our country any harm." So much for intellectual responsibility. Hellman's record is more honorable for her role in setting up the Committee for Public Justice, an organization that, in the early seventies, publicized various encroachments by the government on civil liberties. Wright has a theory about it that is quite entertaining and may even be true: Since Nixon recruited his "plumbers" because J. Edgar Hoover, whom the Committee had frightened, refused to do his bidding, "a case could be made that

Photograph ©1986 by Thomas Victor.

Hellman and her group set into motion the events that culminated in Watergate."

The frauds and outrages that Hellman perpetrated in her last years are well known: her shameful lawsuit against Mary McCarthy for cheekily calling her a liar on *The Dick Cavett Show;* her account, in the "Julia" section of *Pentimento,* of having been a courier for a childhood friend working in the Austrian resistance—a woman who could only have been Muriel Gardiner Buttinger, who never met Hellman and called her story ridiculous. A shocking new revelation is the way she cheated the two daughters of her longtime lover, Dashiell Hammett: She bought the rights to Hammett's estate, which he had bequeathed to his daughters, for a derisory sum, claiming that she wanted to protect the two women, then kept all the money it earned (well over a quarter of a million dollars) for herself.

Such behavior hardly sorts with Hellman's famous—indeed, insistently promoted—rectitude. Perhaps, after the death of Hammett, who had been a stabilizing force in her life for more than 30 years, she became more desperate for attention and self-justification. Perhaps, denied his presence, she clung possessively to his money. Wright says—again, citing no source—that "Hellman once said she did not believe in stupidity; she assumed everyone was reasoning with basically the same mental equipment." This ludicrous statement makes sense in the context of Hellman's extreme self-righteousness. If other people disagreed with her or disappointed her, they did not deserve her understanding or compassion but her anger—an emotion that can make old and sick and lonely people feel alive.

When Hellman wrote about her relationship with Dashiell Hammett, she acknowledged his drinking and infidelity, but the final impression is that of a long, if complex, romance. In Wright's version, the difficulties and mess assume more prominence. Hammett was often drunk, and mean with it, even violent; once, at a party, he punched Hellman—who was about half his size—and knocked her down. There were many other women—not mistresses, but whores. For the last 25 years of his life, he wrote nothing, and for the last 10, Hellman supported them both. Reading *The Little Foxes* again, one is struck by the relationship of the dynamic Regina and the weak, aloof husband who frustrates her until she provokes him into a heart attack and leaves him to die. Wright suggests that the characters are based on her New Orleans relatives, but I think that, in addition, Hellman was working out her resentment toward her own mate.

All the same, Hellman led a pretty frisky life of her own. Though a homely woman, she was sexually uninhibited, even aggressive. A friend says, "Others were promiscuous, God knows, but they wouldn't make the first move. Lillian never hesitated, and she cleaned up!" One has to admire such chutzpa. Among those who gave in were Broadway producers, millionaire businessmen, and Ralph Ingersoll, the editor of *PM.* Nor were these casual affairs—the men remained friendly with her for years and spoke of her with affection decades later.

Hellman's most dramatic moment occurred not in any of her plays but in her brief HUAC appearance, during which she refused to name former Communists. One may dislike her vanity about this episode, which, as Wright points out, she distorted to her advantage. (I have always thought "I cannot and will not cut my conscience to fit this year's fashions" distasteful and condescending, but I may be affected by the knowledge that she never went to jail.) But, say what you like, it was a brave and principled thing to do. A consideration of Lillian Hellman's career should remind us that even press agents sometimes tell the truth. ▬

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Movies/David Denby

# BULL SESSION

## "...*The Decline of the American Empire* is full of rancid, unfunny sex monologues; it's a rigged game posing as satire..."

THE UNIVERSITY PROFESSORS IN THE French Canadian comedy **The Decline of the American Empire** never stop talking about sex. On and on they go, in a dithering climax of nothing, right down to the last quiver. Writer-director Denys Arcand gives us a saturnalia of stale boasting, a UNESCO conference of drivel. I found the movie pompous and tiresome, but Arcand, who has put in many virtuous years at the National Film Board of Canada, may have hit on a commercially acute idea (the movie has been a substantial hit in Canada). He has reduced a group of intelligent men and women to a single set of preoccupations—sexual desire, sexual disgust, sexual loneliness, and satiety—and then teases them for being obsessed with fornication. In this movie, the itch never lets up, but anyone who scratches it is bound to make an idiot of himself. *Decline* is a rigged game posing as satire.

In the first half of the movie, the gabfest is separated by gender. At a beautiful house by a lake, two forty-fiveish history professors prepare dinner with a junior colleague and a friend from the art department, a morose homosexual. Growing more and more exuberant, the older heteros boast of the hundreds of conquests they've made—students, many of them. And they complain of the boredom, the horrifying rituals they had to go through to score. My God, what trials! The dancing, the gruesome conversational ploys ("J'adore les films de Woody Allen"), the arduous, mystifying search for the clitoris, the interminable wait for female response.

This jeering, clowning recitation is doubtless supposed to be nasty as well as rogueishly funny. And certainly the men's standing as professors and intellectuals is supposed to add to the shock. Like *Who's Afraid of Virginia Woolf?*, Arcand's movie may attract an educated, middle-class audience by offering the apparently fascinating spectacle of teachers talking dirty. So pious and genteel, so stern, so authoritative—these men and women, these *teachers*, the common gods of our existence, are actually satyrs and nymphs under the gown. *Quelle horreur!* But the shock rebounds onto Arcand. Looking at the embarrassing *brio* that he and the actors bring to the gloating talk, we think they can't possibly know how rancid and unfunny it sounds. The shock is that they put material this bad on the screen.

**BOY TALK:** *Rémy Girard, Daniel Briere, Pierre Curzi, and Yves Jacques in Denys Arcand's film.*

And Arcand's casting doesn't help. Women may fall for bounders, for egotists and narcissists, but would they fall by the hundreds for a fat giggler like Rémy (Rémy Girard)? Or for an affected prig with pursy lips like the cynical Pierre (Pierre Curzi)? Rémy is jolly but infantile, a coward with rolling flesh who struggles (in flashback) to pull on his pants at the mere thought of an approaching husband. Pierre curls his mouth and puts ironic quotation marks around his words—only there's no irony in them, just bile. These two talk in spent sub-La Rochefoucauld aphorisms, such as "Lying is the basis for all love affairs."

As the men talk, they stroke mounds of dough and caress the fish and salad greens. The women, meanwhile, work out at a high-tech gym, stretching, lifting, thrusting. This role reversal (men in the kitchen, women in the locker room), with each erotic reminiscence punctuated by a physical gesture, is intended to demonstrate that Arcand is no square when it comes to showing behavior allegedly natural to each sex. The women, just like the boys, compare notes and complain. Louise (Dorothée Berryman), married to Rémy, has remained faithful except for participating in a comic little middle-class orgy (seen in flashback, this is the one moment of charm in the movie). But the two female history teachers have gone through men by the dozen. As they work the Nautilus machines, experience after experience rolls out. The Italians, the Africans, the West Indians! By the time they get to the steam room, they've been around the globe.

There's boasting here, too, though Arcand is clearly on the side of the ladies, who have had to bear the brunt of male vanity. We're supposed to be amused by the women's fond memories of the ways they've humiliated men in bed—though, just as with the men's rant, Arcand's writing here is more graceless and sour than funny. What's offensive about such sentiments is that they're just *recited*. Nothing is said in the fury of the moment, nothing worked out dramatically. When the frustrated low-level teacher who earlier sacrificed her career to her married life (now over) tells us that she's taken up with a lout who beats her but that nevertheless she feels in control (because she's the one urging him on), we simply have to take her word for it. In a dramatic medium like film, it takes extraordinary writing and acting to create shock or even sustain interest merely through things that people say. The erotic monologue in *Persona* is astonishing—but then, Ingmar Bergman wrote it and Bibi Andersson, in a trance, delivered it. In *Decline,* the baldly written, flatly delivered confessions sound simply like showing off. Only the willfully naïve could interpret the movie as a serious exploration of modern relationships.

Attempting to unwrap the hypocrisies shrouding sexual behavior, Arcand may be setting up a new myth of horniness in place of the old one of dainty denial. Are people really dropping their pants as often as this? Most of us, I think, stumble around in a fog of desire, half-desire, repressed desire, missed opportunities, fumbles, indifference, and boredom. Seen in this light—a light that is sober but in its own way nourishing—*The Decline of the American Empire* appears to be a record not of sexual experience but of sexual fantasy (in this respect only, it's like pornography). Arcand has made a tendentious little catalogue—he's put in everything but the kitchen sink and Gael Greene—which is hardly the same thing as creating an erotic fable. When the men and women have their dinner together, the most he can come up with in the way of a climax is the public revelation that an older unmarried teacher, Dominique (Dominique Michel), has slept with Rémy and thereby betrayed her friend Louise. Since Arcand has established the convention that everyone is sleeping with everyone, it's unclear why this should be so momentous. For all his prurience, Arcand may have got hold of the wrong subject. The style of *Decline* isn't the least bit sexy. Everything is spelled out, repeated, underlined (will the teachers administer a quiz at the movie's end?). There's never a moment when the nonsensical talk gives way to mystery, to a glance, to the silent struggle between resistance and submission. The trout and the exercise bars receive more sensual attention than the people.

The title refers to Dominique's notion (in a book she's just published) that as an empire's power declines people demand immediate satisfaction; thus, in the current period of America's decline, our heroes live for pleasure, refuse to work hard, and embrace promiscuity. Yet this highfalutin "theoretical" framework for ordinary bedroom tattle is meaningless. Arcand gives no evidence of yearning for an earlier society of toil, permanent marriage, and postponed gratification. The women in this movie, who get the sympathy, complain that they've sacrificed career to marriage (sometimes they say they've sacrificed personal happiness to career—either way they're screwed), yet in earlier societies, they wouldn't have had a career at all, and they would have been stuck with their husbands, good lovers or not. With all its attendant dissatisfactions and anxieties, the personal freedom that comes in a period of "decline" is probably better than being stuck—certainly for these grabbers, female as well as male. Yet no one says anything as simple as that; so striking an outbreak of common sense would seem out of place in the blathering world of *The Decline of the American Empire.*

**In brief:** EVERYONE HAS HIS OWN FORM of sentimentality. The form that Marlene Dietrich's takes is to deny that she is sentimental about anything at all. In **Marlene,** Maximilian Schell's dazzling documentary about the proud and irritable old star, Miss Dietrich dismisses just about every subject that comes up as "kitsch" or "trash," including much of her own achievement in film. Her acrid temperament—twenties-Berlin cynicism overlaid with hard-boiled American professionalism—nearly defeats Schell's will to appreciate and admire, his humanist's sweetness. Nearly, but not quite. Schell presents himself as a twinkling Swiss-German Christmas tree, but there's a shrewd and wily man underneath. He entered Dietrich's Paris apartment a few years ago with the understanding that he would not be able to photograph her, but in the course of recording some interviews, he learned how to challenge, provoke, and contradict; he draws her out, taunting her into a fascinating display of egotism, lying, contentiousness. This intelligent woman is taken in by the myth of her own hardness, and he exposes the degree of her self-deception. He drapes these interviews (for the most part expertly) over the usual newsreel footage and film clips, combined with a bit of theater—a mock-up of Dietrich's apartment that he uses as a set and a launching pad for flights of fancy. Except for one moment near the end, when the editing table appears to have had a seizure, this is a first-rate work. . . . Paul Theroux's 1984 novella *Dr. Slaughter,* included in the volume *Half Moon Street,* is a malicious, cryptic, and knowing little tale about a cocky young American woman, a beautiful Harvard Ph.D., who, finding herself broke in London, takes up work for an escort agency. Arrogant Lauren Slaughter doesn't make much sense. She degrades herself (and Theroux is explicit about the kind of sex it is) without feeling any loss of self-worth. Instead of exploring the contradiction, Theroux pokes fun at her. The movie version, **Half Moon Street,** directed by Bob Swaim, doesn't make much sense either, and the heroine's endearing spunkiness has largely vanished in Sigourney Weaver's muffled and haughty performance. The story has been softened in every way. The material is still cryptic, but it's no longer nasty or intelligent. It seems like television with a few nude-bathing scenes. ■

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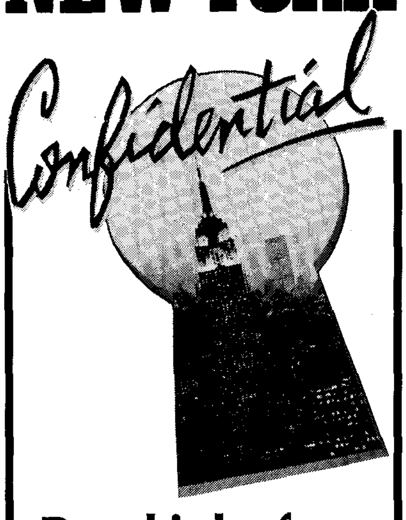

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# RAISIN' CANE

"...*Fresno* twits the filthy rich, ecology, and death. Burnett is wonderful, Charles Grodin goes crazy before our eyes..."

MAYBE YOU FELT THE FIRST TWO HOURS of **Fresno**—to be continued November 17, 18, 19, and 20; 8 P.M.; CBS—were more than enough. How many jokes about raisins can a body abide, even when they're told by Carol Burnett and Dabney Coleman in this goofball burlesque of *Dallas* and *Dynasty*? After raisin bran, is there raisin d'être?

Stay tuned. *Fresno* will get funnier until it is almost profound. It twits, of course, capitalist rapacity and the filthy rich. (Whoever controls raisins controls Fresno.) But it also thinks about Yankee imperialism. (After all, didn't we steal Fresno from Spain?) And ecological doom. (Who dumped toxic waste into the waterway that irrigates the mother grapes? "Somewhere in this town we've got a carp-killer.") And Armenians. (I don't know why, unless it's because William Saroyan was born in Fresno.) Not to mention death by dehydration, exploding automobiles, class animus, illegitimate children, and country music. Nor would *Fresno* have been possible without Eugene O'Neill, *Gone With the Wind*, Tennessee Williams, Perry Mason, *Hud*, Altman's *Nashville*, and Phoebe Cates in *Lace*. The whole culture is co-opted and cannibalized.

Just so we know where we stand: The shabby-genteel Kensingtons battle the plutocratic Canes for raisin hegemony. The Kensingtons consist of the widowed matriarch Charlotte (Burnett), who is down to her last raisin-mousse jubilee; her power-hungry eldest son (Charles Grodin), whose name is Cane even though he isn't one; Cane's wife, Talon (Teri Garr), who is the cat on the hot tin roof; Cane's younger brother, Kevin (Anthony Heald), who chooses celibacy "to protest the killing of sperm whales"; their very younger sister, Tiffany (Valerie Mahaffey), who thinks she's adopted; assorted moppets of absolutely no importance; and a chauffeur (Charles Keating) who knows many secrets.

The Canes consist of Tyler (Coleman), who is sufficient unto his bank account; his niece, Candy (Tammy Lauren), a hired vamp; and his flunky, Earl (Pat Corley, looking more and more like Jonathan Winters), a man who will do anything for a Chevrolet Impala. Cane Kensington hates Tyler Cane: "The man is potting soil, Mama! Human pesticide!" Tyler Cane has mixed feelings about Charlotte Kensington: "Oh, you've got your son's murder trial to go to, don't you? Good luck on that one." Charlotte, Talon, and Tiffany are all warm for the form of Torch.

But I haven't mentioned Torch yet, have I? Torch (Gregory Harrison) is the shirtless stranger who has come to Fresno in search of his unknown father, as Tiffany is searching for her unknown mother, as Talon is looking for some action. Nor have I mentioned Bobbi Jo Bobb (Teresa Ganzel), who sings on a public-television telethon to benefit Women With Husbands in Prison (WHIP), and Billy Joe Bobb (Bill Paxton), who is Bobbi Jo's husband, in prison because he shot his radio. Then there is Mr. Acme (Jeffrey Jones), of the Acme Toxic Waste Company, and Don Diego (Jose Quintero, for heaven's sake), and Desiree DeMornay (Melanie Chartoff), and many, many insignificant others.

Most of these people will show up for the masquerade ball at the Raisin Festival on Wednesday night, November 19, impersonating Elvis and Lady Godiva and Scarlett O'Hara and Beelzebub and so on. Be there. It is one of the funniest hours I've ever seen on television. To meet Tiffany dressed up as Little Orphan Annie is to fall in love. (Is Valerie Mahaffey Jane Curtin's younger sister?) Having discovered her mother, she's out to bag Pops. She rounds up the clowns. "All right," she says, "which one of you bozos is my father?" Of course, the punch bowl is poisoned, like the waterway. And the Rolls-Royce . . . never mind.

**THREE ON A VINE:** *Charles Grodin, Teri Garr, and Carol Burnett.*

Until Little Orphan Annie stole my heart, it belonged to Bobbi Jo, who steals a bus. About Bobbi Jo, Talon wonders, "How tight do you wrap those pigtails?" By thinking about Talon, Tiffany/Annie, and Bobbi Jo, I didn't have to think about Cane Kensington. Charles Grodin as Cane will drive you crazy if you think about him. He is going crazy before our smarting eyes. His simple avarice is no match for the complications of everybody else's paranoia. You expect Burnett and Coleman to be wonderful. (Remember years ago, when Buckminster Fuller, our leading geodesic dome, said of him-

Photograph by Donal Holway.

self, "I am not a thing—a noun. I seem to
be a verb"? Burnett is a verb—transitive,
active, reciprocal, irregular. To *burnett*:
to affirm, to make funny, to dan
cry, mug, and gambol in extr
tion.) But Grodin is cont
and exhausting.
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Nicholson, a dab of
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r that matter, Cole-
of Harvey Korman; I've
d.) Grodin causes schizo-
hallucinations. He will sure-
like the automobiles in the
lot outside the courthouse, where, on Thursday night, there will be a murder trial I'm not going to tell you about because I think I know what the writers of *Fresno* did: They smoked their raisins.

**Nazi Hunter: The Beate Klarsfeld Story** (November 23; 9 to 11 P.M.; ABC) is one of those worthy made-for-TV movies that make you feel guilty for not liking them more than you do. What have aesthetic considerations to do with such subject matter, especially since Klaus Barbie, "the Butcher of Lyons," is finally about to go on trial in France, and the real-life Beate Klarsfeld was indeed instrumental in tracking him down in Bolivia? The horror and the heroism seem equally uncomplicated; I can't see how to review either of them without an obscene trivializing. I remember when Susan Sontag went to Vietnam and reviewed the war as though it were a Godard film, and I wanted to leave the page and the room and history itself.

Beate Kunzel, a German and a Protestant, left Berlin for Paris in 1960 to study French. There she met and married Serge Klarsfeld, a French Jew studying law. He introduced her to the Holocaust and Germany's "national amnesia." The child of Beethoven and Goethe decided, quite simply, that she didn't want to be ashamed of her country, and so she became a Nazi hunter, a publicist of the unforgotten and the unforgivable. Her behavior, as a housewife and a mother, was unseemly. She disrupted the Bundestag in Bonn, shouting, "Nazi! Nazi!" at German chancellor Kurt-Georg Kiesinger. She slapped his face. She went to jail after an abortive attempt at kidnapping a former Gestapo chief. She chained herself to a bench in La Paz outside the office building where Barbie enjoyed his cat and his exile. She was, and still is, a sword, while the rest of us push pens.

*Nazi Hunter*'s virtues are somehow negative. It does not exploit the Holocaust, nor the celebrated actors—Farrah Fawcett as Beate, Tom Conti as Serge, and Geraldine Page as Itta Halaunbren-

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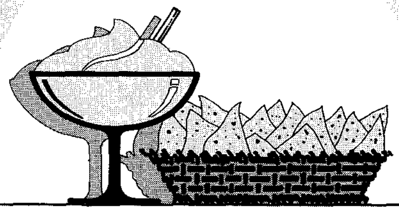

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Still, there is very little mo
*Hunter*. Beate Klarsfeld doesn't
evolve as she arrives, suddenly, a fin
moral being. Why is she so different fr
so many others? We are unenlightened. The movie nags when it might have seared, and we are lost in abstractions of justice, witness, revenge, shame—at least, I am—which may make it too easy to wince and look away. Virtue is as much a mystery as evil.

**Women of Valor** (NOVEMBER 23; 9 TO 11 P.M.; CBS) does engage, perhaps because it is history writ small. The time is World War II, the place is the Philippines, and the story concerns a group of American Army nurses who survive bombardment, massacre, the death march, flogging, rape, beriberi, near-starvation, and nearly three years in a Japanese prison camp before MacArthur does indeed return from his Australian sabbatical. For this incredible endurance, the nurses each received a bronze star without the usual "V" for valor.

Susan Sarandon, as Col. Maggie Jessup, tells the story of these nurses to a special session of a congressional armed-services subcommittee, years after their survival and solidarity. It's hard to think of a better actress for the role; I think Yeats was talking about Maud Gonne when he described "beauty like a tightened bow," and that's Sarandon, who makes intelligence handsome and affecting without a trace of the coquette. Kristy McNichol, in one of her tough-girl roles as a nineteen-year-old civilian, is equally good. Valerie Mahaffey shows up again as one of the nurses, and until I saw her name in the credits, I hadn't realized she was the same actress I'd so admired in *Fresno*. Patrick Bishop as the American-born Japanese prison commandant Matome Nakayama must cope with contradictions it is painful to imagine.

*Women of Valor* particularizes and so compels. The recorded music on the camp PA system—"Goodnight, Sweetheart," "Sentimental Journey"—is full of its own angry irony. We are even allowed to hear about the anti-Americanism of the Huk guerrillas, as if we were political grown-ups. I liked *Women of Valor* a lot, and am prepared to believe that Sarandon is indeed a samurai. ▬

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## Theater/John Simon

# ODIOUS COMPARISON

"...The writer starts with a preposterousness he can neither heighten nor develop; all he can do is reiterate the feeble jokes..."

**MOSCOW ON THE HUDSON:** *Steven Culp and Leslie Lyles in* Highest Standard of Living.

I HAVE SCANT USE FOR KEITH REDDIN'S previous plays, but nothing about them prepared me for something as thoroughly awful as **Highest Standard of Living.** That Playwrights Horizons has, as usual, come up with a highly polished, virtually flawless production only underscores the emptiness, obviousness, and witlessness of this would-be absurdist, would-be satirical would-be comedy. Reddin has, in the past, received high marks (though not from me) for accosting subjects with political or social significance, sophomoric as his approach may have been. This time it should be plain as a pikestaff that although he pants after political commentary, what he offers us is two-cent iconoclasm and a rather cheaper style.

Tiresomely he rehashes the tired argument that life in Communist Russia, unfree, fear-ridden, precarious as it is, is scarcely different from life in the United States, free, easy, and rewarding as it is supposed to be. The problem with this is, first of all, that it is patently untrue; but it is the with-it thing for liberal whippersnappers—who know nothing of life in the U.S.S.R. and not much more about life anywhere—to expatiate on. This kind of simplistic smart-asininity panders to overgrown but underdeveloped collegiate rebels of the sixties—perhaps even to some present-day campus pundits—but cannot provide enough basis for the flimsiest of comedies.

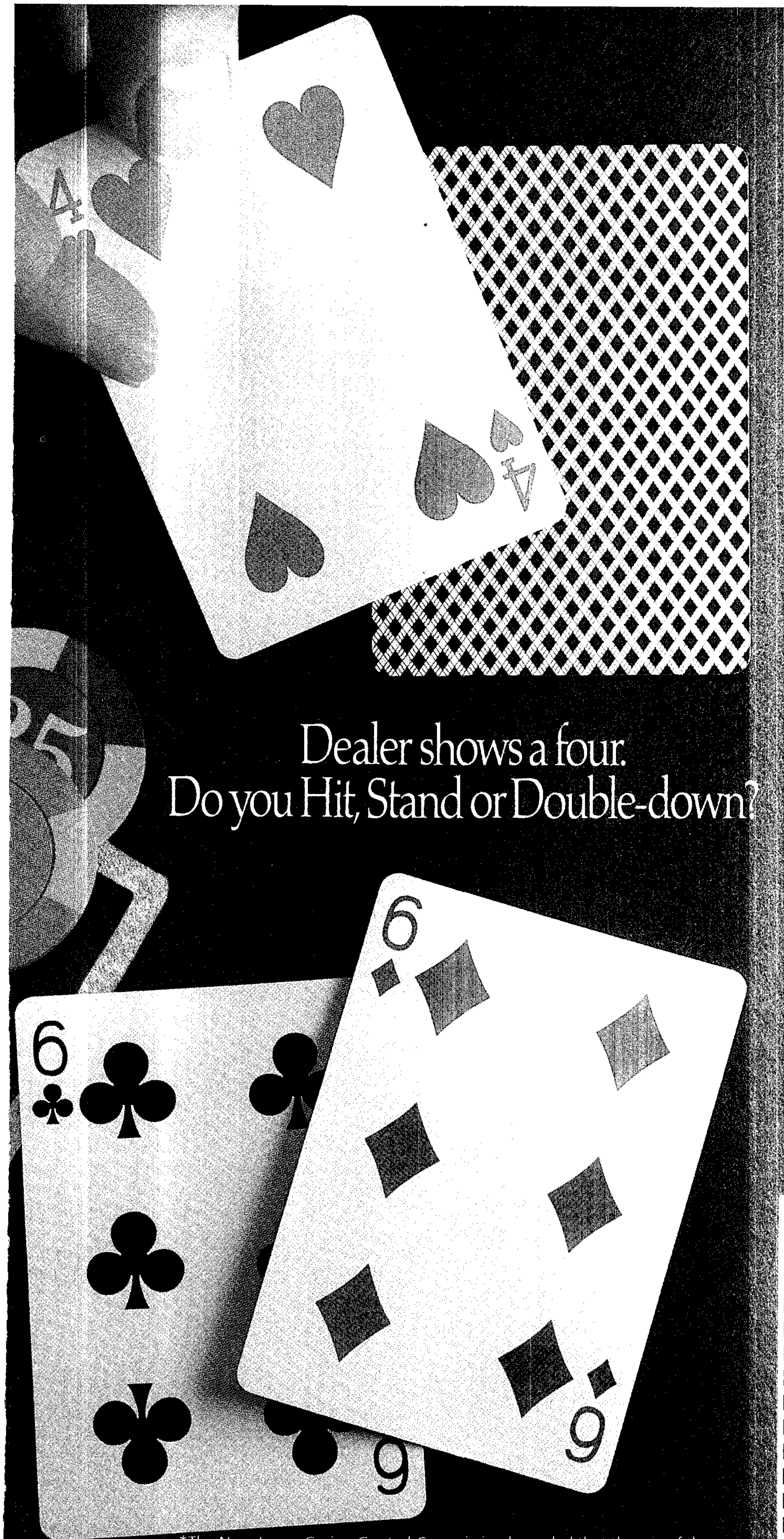
In the second place, Reddin's Moscow and New York are equally cliché-studded and sloppily observed. Thus you do not make fun of a typical Russian by representing him as one who never heard of Mayakovsky or Akhmatova; the trouble is that he has heard too much, can recite reams of both poets, and still not learn anything from them—a trouble by no means limited to Soviet Russia. Similarly, the American Secret Service types who detain the hero, expelled from Russia, for humiliating questioning would not camp around like a pair of homosexual comics; surely there would be better things about them to ridicule. And for a Columbia graduate student in Russian literature, the hero is far too ignorant of Russian literature, language, and life.

Theater of the absurd must take off from a sense of reality that is then variously exaggerated and distorted; Reddin starts with a preposterousness he can neither heighten nor develop. All he can do is repeat and repeat: *Highest Standard of Living* reiterates its feeble jokes—already dragged out way beyond the point of diminishing returns, assuming there were any returns in the first place—within each act ad infinitum. And the parallel structure—Act I: Moscow, Act II: New York—merely encourages further repetition and schematism. A Russian fan rattles off an endless litany of Little Richard song titles from his record collection. The American hero and a young Russian fanatic vie in reviling Reagan, the American befuddling his opponent by outdoing him—which might be funny if not so dragged out. The hero's confusion when the heroine, a Russian doctor he casually invited to America, actually shows up, as a defector, is interminable, both of them hemming and hawing at unconscionable length. A bunch of vicious, hammer-wielding children are brought on twice in Moscow, their equivalents appearing twice in New York. Dead bodies disappear in a twinkling in both cities; desperate people jump off boats in both.

Don Scardino has managed to direct all this sameness with a remarkable amount of variety and verve, and John Arnone's sets have a sweetly mischievous naïveté nicely supported by David C. Woolard's costumes and Joshua Dachs's lighting. The acting is consistently good from top to bottom, my special favorites being, aside from Steven Culp's winningly losing hero and Leslie Lyles's touchingly bewildered heroine, Timothy Carhart (who does both Russian and Russianized English splendidly) and Peter Crombie, each in a couple of roles, with the rest close behind. But no prodigality of talents in the production can mitigate the crudeness of concept, banality of humor, and sweat under the collar *Highest Standard of Living* exhibits, reducing it pretty much to the lowest standard of playwriting. Keith Reddin is a very good actor; why subtract from this by becoming a very poor playwright?

A BRITISH MURDER MYSTERY SITUATED backstage at the Cambridge Arts Theatre during a production of *The Barber of Seville*—what could sound more stimulating? Perhaps the same thriller during a production of *The Makropulos Case.* But it's hard enough for nonoperatic thespians to fake their way through singing Rossini, never mind Janáček. Still, murder at an opera about (literal) immortality promises metaphysical titillation; murder at the *Barber,* no more than close

Photograph by Martha Swope.



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shaves. And that, along with two demises of the foulest ingenuity and feeblest credibility, is what we get in **Swan Song**, adapted by John Greenwood and Jonathan Levi from Edmund Crispin's novel.

A play asserting that all the world's a backstage requires a good-sized stage with terrific equipment to make its creepy goings-on and shuddery effects come off properly. The tiny stage and meager resources of the Masur Theater offer none of this, so it is a tribute to the resourcefulness of Tony Tanner, the director, and Mina Albergo, the set designer, that quite a bit of it works anyhow. The music is certainly good enough for the Met, although it would have to be reorchestrated for a full rather than three-piece orchestra. At times, however, we do hear a full orchestra from a recording while the stage is dark between scenes, and those are the times when *Swan Song* is at its most effective.

The plot manages to be convoluted without being very interesting; the dialogue verges on funniness without ever quite getting there. Of suspense there is none, because the characters never engage our concern, although Crispin's detective, Gervase Fen, a Cambridge professor of English and amateur sleuth, is as good at apt quotations as at sterling deductions. The quotations at least engage the audience in literary detective work when all else fails, as it frequently does. There is entertainment also for opera fans, who may enjoy the jaunty English translation of the libretto and the efforts of the cast, only two of whom have operatic backgrounds, to simulate operatic singing. Preeminent among the pretenders is the director, Tony Tanner, who, when Equity unaccountably denied the English actor Tony Jay the right to go on, stepped into the role of Fen. Tanner is terrific at imitating the mannerisms of Italian tenors, but his acting manner is that of a director with his eye on everything except his own performance. Perhaps he also harbors contempt for the script: He throws away lines as if he were spitting out watermelon seeds. And he hasn't the seedy grandeur of a dick *manquê* in don's garb. Conceivably, one should have cast his namesake, Tony Tanner, the British professor and expert on American literature.

The others are a mixed bag. Though he rather overdoes it, Jack Eddleman is pleasantly hissable as a villainous tenor, and tolerable as his composer and opera-manager brother. Richard Lupino is diverting as a nondetecting detective and Michael Tartel as an unprofound basso; most enjoyable, too, are Jo Ann Cunningham as a tough, declining diva and Sarah Rice as a perky rising one. Totally disappointing are Ron Randell, Gordon Gould, and Ann Marie Lee, who lacks stature in more ways than one. ■

# SALES & BARGAINS

BY LEONORE FLEISCHER

## PRETTY PAPERS

THE SALE AT THIS LONG ISLAND CITY warehouse features writing paper from France and India, office accessories, and small leather goods from Europe, all at wholesale prices. The stationery, most of it in packages of 25 sheets of paper and 25 matching envelopes, includes: beautifully packaged decorated stationery, here $4–$8; boxes of Pierre Cardin stationery, here $3–$7.25; a few boxes of French stationery in high-quality reusable gift boxes, here $21–$23; handmade paper from India, here $3.50. Paper-covered portfolios, ring binders, and clipboards, here $2.40–$5.50. Leather accessories, including: pop-up telephone books, here $16; small pillboxes, here $3–$6.25; flasks, here $9–$17; wallets, here $6.50–$10.75. Also, ballpoint lacquer-look gift pens, here $2–$3. Checks accepted; no credit cards; all sales final. *RMS Group, Inc., 43-59 10th St., Long Island City (718-784-1616). Call for directions. Tues.–Thurs. and Sat. 10 a.m.–4 p.m.; sale 11/18–20 and 22 only.*

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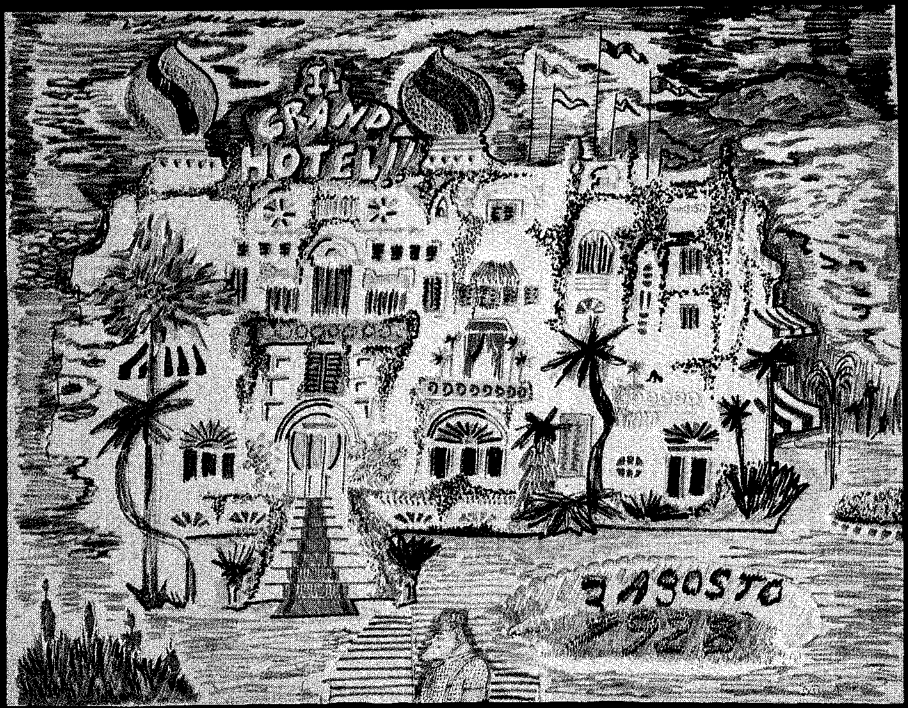
**DO NOT PHONE:** *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

## FROM THE HISTORICAL SOCIETY

THE NEW GIFT SHOP AT THE NEW-YORK Historical Society has reduced prices on a selection of lovely items to make room for Christmas merchandise. Statue of Liberty centennial commemorative pieces include: 7- to 16-in.-tall Limoges bisque statues, some on cobalt bases, were $9.95–$95, now $5–$50; three numbered Delft plates, were $50, now $30; two hand-painted wood boxes, were $175 each, now $85; one English enamel-on-copper Statue of Liberty stamp box, was $112, now $56; framed 31½-by-45¾-in. Statue of Liberty silk-screen print by George Drexel, was $300, now $150; four approximately 6-by-8-ft. mounted enlargements of photographs of the Statue of Liberty from the Society's centennial exhibit, were $460 each, now $200. Other merchandise includes: set of four Mottahedeh country-design sandwich plates, was $50, now $30; three early-twentieth-century green majolica plates, were $65–$95 each, now $39–$67; wood picnic baskets with lids, were $26–$28, now $15–$20; pewter goblets, were $19, now $9.50; pewter napkin holder, was $18, now $9; two throw pillows covered in 1890 paisley-printed wool-challis with silk moiré backing, were $70 each, now $40; set of four laminated cork-backed duck-print table mats, was $28, here $14; six matching coasters, were $9, now $4.50; Reed & Barton hand-painted cold-cast ceramic sculptured birds and ducks, were $20–$25, now $10–$12.50; Limoges ceramic decorative bird-design boxes, were $75, now $37.50; hard- and soft-cover books, including children's books, were $2.95–$75, now $1.50–$37.50; exhibition and art posters, were $5–$20, now $1–$5; New York Scene board game, was $15, now $7.50. M.C., V., checks accepted; all sales final. *The New-York Historical Society, 170 Central Park West, at 77th St. (873-3400); Tues.–Sat. 10 a.m.–5*



*Il Grand Hotel* (from the film *Amarcord*). 1972. Felt tip pen on paper. 19¾ × 25½ inches

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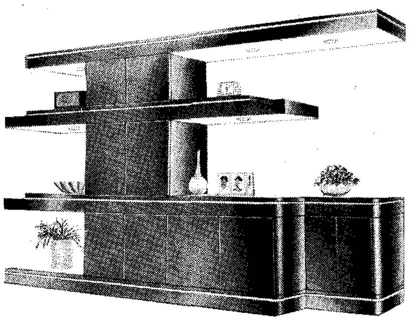

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### BLACK AND WHITE

HERE IS A GROUP OF RAYON-FAILLE OR -gabardine coordinates for women (sizes 4–12), almost all in black or white, priced at 20 percent below wholesale. In faille: long-sleeved crew-neck tops, wholesale $38, here $30.40; bias-cut circle skirts, wholesale $42, here $33.60; pleated skirts with yoke, wholesale $54, here $43.20; pull-on pants, wholesale $29, here $23.20. In rayon gabardine: baseball-style jackets, wholesale $68, here $54.40; turtleneck tops, wholesale $44, here $33.60; crew-neck tops, wholesale $42, here $30.40; long-sleeved T-shirts, wholesale $33, here $25.60. Also, samples in sizes 8–10, wholesale $18–$48, here $9–$24. Cash only; all sales final. *MLB, 347 West 36th St., twelfth floor (714-2650); Tues.–Fri. 10 a.m.–5 p.m.; sale 11/18–21 only.*

### THE MEN

THIS WHOLESALER, SPECIALIZING IN classically styled men's clothing, will be open to the public for two Fridays and two Saturdays only, and will offer merchandise at extremely low prices. Garments are available in sizes 36–46 S, 36–50 R, and 38–50 L; pant sizes 28–44. Suits, sport coats, and trousers are wool worsted and are imported from Hungary; overcoats are of wool or wool-and-cashmere blends and are imported from England. Selection includes: two-piece suits, here $105; sport coats, here $65; plain or pleated trousers, here $25; year-round-weight wool tuxedos, here $125; overcoats, here $120–$140; wool-lined Burberry-style raincoats, here $80. Checks accepted; no credit cards; refunds or exchanges possible. *W. Weber Co., Inc., 22 West 21st St. (255-6630); Fri. and Sat. 10 a.m.–4 p.m.; 11/21, 22, 28, and 29 only.*

### THE WOMEN

THE NEW STORE, WHICH ALWAYS SELLS designer merchandise at discount prices, is reducing prices much further on its large selection of winter and holiday merchandise in women's sizes 4–14. For example: coats in many styles, fabrics, and colors, were $210.99–$309.99, now $149.99–$199.99; two- and three-piece sporty or dressy suits, most of them wool, were $119.99–$259.99, now $69.99–$189.99; dresses, in wool knits, wool challis, silk jacquard, and other fabrics, were $89.99–$149.99, now $59.99–$99.99; silk blouses, pants, and skirts, were $49.99–$69.99, now $29.99–$49.99; wool-challis and wool-and-cotton-knit separates, were $32.99–$89.99, now $24.99–$59.99. Selected blouses, sweaters, skirts, and pants, now 50 to 60 percent off retail. A.E., M.C., V., checks accepted; all sales final. *The New Store, 289 Seventh Ave., near 27th St. (741-1077); Mon.–Fri. 10 a.m.–8 p.m. and Sat. and Sun. till 6:30 p.m.; while stock lasts.*

### WELL-KNIT

THIS COMPANY HAND-KNITS SAMPLE sweaters for designers and is selling a group of them at very low prices. Most are for women (sizes S–L), but there are a few wool pullovers for men (sizes M and L) at $75 each. For women: sweatshirt-style cotton sweaters, here $25; Lurex pullover, here $40; cotton pullover with three-quarter-length sleeves and knitted-in rayon-ribbon trim, here $35; oversize cotton cable-knit pullovers, some with metallic yarn, here $55; beaded mohair sweater, here $65; low-backed black acrylic-and-Velveen sweater with sequins, here $75. Also, yarns: Alafoss of Iceland Lopi wool, here $2 a 100-g. skein; Lana Gotta lamb's wool, here $12.50 a lb. (on cones); cotton, here $3 a lb. (on cones); Lurex, here $7.50 a lb. (on cones). Checks accepted; no credit cards; all sales final. *Belle Meyers, 353 West 39th St., Studio 2 East (239-8268); Fri.–Sun. 11 a.m.–4 p.m.; sale 11/21–23 only.*

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NIBBLE ON THESE GOODIES OR, IF YOU can, give them as gifts. Colossal California natural or red salted pistachio nuts in the shell, were $5.30 a lb., now $4 ($17 for a 5-lb. bag); shelled unsalted California pistachio nuts, were $4.65 a lb., now $3.50; dried pineapple or papaya, was $2 a lb., now 2 lbs. for $3; dried Turkish apricots, were $2.70 a lb., now $2; deluxe raisin-nut mix or California fruit-nut mix, was $4 a lb., now $3. Cash only. *Broadway Smoothy, 234 Canal St. (966-5120); daily 10:30 a.m.–6 p.m.; 11/18–26 only.*

### RHYTHMIC COLLECTING

FOR COLLECTORS OF VINTAGE RECORDS, sheet music, and other music-related items, here is a two-day sale offering 20 to 50 percent off. The selection includes: rare V-discs—12-in. 78-rpm records by the great performers of the 1930s and '40s for WWII servicemen—in mint and near-mint condition, were $40 each, now $20; Al Jolson statuette, was $50, now $20; children's 78-rpm picture discs, were $50, now $30 (two for $50). Also: a large selection of LPs, 45-rpms, and 78-rpm vinyl or shellac records; sheet music; folios; photographs; books; magazines; and more. Cash only; all sales final. *Musical Memories, 253 West 72nd St., Suite 211A (496-2234); Sat. and Sun. 11 a.m.–4 p.m.; sale 11/22 and 23 only.* ■

## A Complete Entertainment Guide for Seven Days Beginning

# NOVEMBER 19

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# MOVIES

## THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

## MANHATTAN

### *Below 14th Street*

1. **FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—Nov. 19–Dec. 2: *Eyes on the Prize.* #2—Thru Nov. 27: *The Hustler; The Fly* (1958).

2. **THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. Nov. 19: *Parlor, Bedroom and Bath; The 3 Ages.* Nov. 20: *Alexander Nevsky; The Overcoat.* Nov. 21–22: *Local Hero; The Little Kidnappers.* Nov. 23: *Italiano Brava Gente; Eternal Melodies.* Nov. 24–26: *Kagemusha.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—*Summer.* #2—*My Beautiful Laundrette.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—Thru Nov. 20: *The Name of the Rose.* Opening Nov. 21: *The Unheard Music.* #2—*Blue Velvet.*

6. **8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave.** 674-6515. *True Stories.*

7. **MOVIELAND 8TH STREET—8th St. E. of University Pl.** 477-6600. #1—*Something Wild.* #2—Thru Nov. 20: *Tai-Pan.* Opening Nov. 21: *An American Tail.* #3—*Half Moon Street.*

8. **THEATRE 80—St. Mark's Pl. W. of First Ave.** 254-7400. Nov. 19: *Titanic; Lifeboat.* Nov. 20: *The Magic Flute; Smiles of a Summer Night.* Nov. 21–22: *Song of the Thin Man; Another Thin Man.* Nov. 23: *The Seven Samurai.* Nov. 24: *The Earrings of Madame de . . . ; Le Plaisir.* Nov. 25: *Double Wedding; I Love You Again.*

9. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Nov. 19–20: *The Trip to Bountiful; To Kill a Mockingbird.* Nov. 21–22: *Baby, It's You; Next Stop, Greenwich Village.* Nov 23–25: *The Trial; Chimes at Midnight.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—*'Round Midnight.* #2—*Nobody's Fool.*

11. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*A Room With a View.* #2—*Down by Law.* #3—*She's Gotta Have It.* #4—*52 Pick-up.*

### *14th–41st Streets*

20. **23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave.** 989-0060. #1—Thru Nov. 20: *Stand By Me.* Opening Nov. 21: *The Boy Who Could Fly.* #2—Thru Nov. 20: *Every Time We Say Goodbye.* Opening Nov. 21: *Song of the South.* #3—*The Color of Money.*

21. **GRAMERCY—23rd St. W. of Lexington Ave.** 475-1660. *Streets of Gold.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *The Color of Money.*

24. **34TH STREET EAST—34th St. W. of Second Ave.** 683-0255. *Something Wild.*

25. **LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave.** 532-5544. #1—*"Crocodile" Dundee.* #2—*Soul Man.* #3—*Peggy Sue Got Married.*

### *42nd–60th Streets*

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Nov. 20: *Peggy Sue Got Married.* Beg. Nov. 21: *The Wraith.* #2—*Jumpin' Jack Flash.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. Thru Nov. 20: *"Crocodile" Dundee.* Opening Nov. 21: *An American Tail.*

32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*Soul Man.* #2—*Quiet Cool.*

33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*Tai-Pan.* #2—*Streets of Gold.* #3—*She's Gotta Have It.* #4—*Every Time We Say Goodbye.* #5—*Aliens; The Fly.* #6—*Blue Velvet.*

34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *The Color of Money.*

36. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *Top Gun.* **EMBASSY 3**—*From Beyond.* **EMBASSY 4**—*Stand By Me.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—Opening Nov. 21: *The Boy Who Could Fly.* #2—Opening Nov. 21: *Firewalker.*

38. **EMBASSY 49TH STREET—49th St. E. of Seventh Ave.** 757-7003. Thru Nov. 20: *Ruthless People.*

39. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—*Something Wild.* #2—*52 Pick-up.*

40. **GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** 757-2406. Thru Nov. 20: *That's Life!* Opening Nov. 21: *Song of the South.*

43. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Nov. 20: *Stand By Me.* Opening Nov. 21: *Song of the South.*

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# MOVIES

**45. SUTTON—57th St. E. of Third Ave.** 759-1411. *True Stories.*

**47. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave.** 581-7360. *Sid & Nancy.*

**48. NEW CARNEGIE—57th St. E. of B'way.** 582-4582. Thru Nov. 21: *The Name of the Rose.* Nov. 22–Dec. 4: Fourth Annual Israel Film Festival.

**49. GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. *Streets of Gold.*

**50. PLAZA—58th St. E. of Madison Ave.** 355-3320. *'Round Midnight.*

**51. PARIS—58th St. W. of Fifth Ave.** 688-2013. *The Decline of the American Empire.*

**52. D. W. GRIFFITH—59th St. at Second Ave.** 759-4630. *Blue Velvet.*

**53. MANHATTAN—59th St. bet. Second and Third Aves.** 935-6420. #1—Thru Nov. 20: *Tai-Pan.* Opening Nov. 21: *Firewalker.* #2—Thru Nov. 20: *Tough Guys.* Beg. Nov. 21: *The Wraith.*

**54. BARONET—Third Ave. at 59th St.** 355-1663. *Something Wild.* **CORONET—***The Color of Money.*

**55. CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. *Marlene.*

**56. CINEMA I—Third Ave. at 60th St.** 753-6022. *The Mission.* **CINEMA II—**753-0774. *Betty Blue.*

## *61st Street and Above, East Side*

**60. UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—*52 Pick-up.* #2—*Peggy Sue Got Married.*

**61. BEEKMAN—Second Ave. nr. 65th St.** 737-2622. *Every Time We Say Goodbye.*

**62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—Thru Nov. 20: *Nobody's Fool.* Opening Nov. 21: *An American Tail.* #2—*Half Moon Street.*

**63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St.** 734-0302. *Rouge Baiser.*

**64. LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. *Children of a Lesser God.*

**65. UA EAST—First Ave. at 85th St.** 249-5100. *52 Pick-up.*

**66. 86TH STREET EAST—86th St. E. of Third Ave.** 249-1144. *Streets of Gold.*

**67. LOEWS ORPHEUM—86th St. at Third Ave.** 289-4607. #1—*Soul Man.* #2—*"Crocodile" Dundee.*

**68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave.** 289-8900. #1—Thru Nov. 20: *Tai-Pan.* Opening Nov. 21: *Firewalker.* #2—Thru Nov. 20: *Neon Maniacs.* Beg. Nov. 21: *The Wraith.*

## *61st Street and Above, West Side*

**80. LOEWS PARAMOUNT—B'way at 61st St.** 247-5070. *Children of a Lesser God.* Subtitled prints Sat.–Sun.

**81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—*The Sacrifice.* #2—Thru Nov. 20: *Police.* Beg. Nov. 21: *Down by Law.* #3—*Men . . . .*

**82. CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—Thru Nov. 20: *Down by Law.* Opening Nov. 21: *Tangos: The Exile of Gardel.* #2—*Ménage.*

**83. REGENCY—B'way nr. 67th St.** 724-3700. The Films of Sir Alexander Korda. Nov. 18–19: *The Man Who Could Work Miracles; Things to Come.* Nov. 20–22: *The Thief of Bagdad; The Four Feathers* (1939). Nov. 23–24: *Twenty-one Days; That Hamilton Woman.* Nov. 25–26: *Clouds Over Europe; The Spy in Black.*

**84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St.** 724-6745. #1—*The Color of Money.* #2—*A Room With a View.*

**85. LOEWS 84TH STREET SIX—B'way at 84th St.** 877-3600. #1—*"Crocodile" Dundee.* #2—*Half Moon Street.* #3—*Peggy Sue Got Married.* #4—*Something Wild.* #5—*Streets of Gold.* #6—*Soul Man.*

**86. THALIA—95th St. W. of B'way.** 222-3370. Nov. 19: *He Walked by Night; Killer Bait.* Nov. 20: *Carnal Knowledge; The Last Tycoon.* Nov. 21–22: *Death in Venice; The Damned.* Nov. 23: *Diabolique; Wages of Fear.* Nov. 24: *As You Like It; I Stand Condemned; The Demi-Paradise.* Nov. 25: *Rififi; The Sleeping Car Murders.*

**87. METRO—B'way nr. 99th St.** 222-1200. #1—*True Stories.* #2—*Blue Velvet.*

**88. OLYMPIA QUAD—B'way at 107th St.** 865-8128. #1—*Stand By Me.* #2—*She's Gotta Have It;* Thru Nov. 20: *Tai-Pan.* #3—Thru Nov. 20: *Neon Maniacs.* Opening Nov. 21: *Song of the South.* #4—Thru Nov. 20: *52 Pick-up.* Opening Nov. 21: *Firewalker.*

# MUSEUMS, SOCIETIES, ETC.

**AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St.** 873-4225. Free with museum adm.: Nov. 22 at 1 & 3:30: *The Harder They Come* (Jamaica, 1973), dir. Perry Henzell. **Naturemax Theater** (496-0900): adm. $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 11:30 a.m., 1:30 & 3:30, Sat.–Sun. at 10:30 a.m.; *Nomads of the Deep* and *Skyward:* Mon.–Fri. at 12:30, Wed., Fri.–Sun. at 4:30; *The Dream Is Alive:* Mon.–Fri. at 10:30 a.m. & 2:30, Sat.–Sun. at 12:30 & 2:30. Triple feature: adm. $4.75/$4.50/$3: *On the Wing, Nomads of the Deep,* and *Skyward:* Fri.–Sat. at 6 & 7:30.

**AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria.** (718) 784-4742. Adm. $4; video only, $2. Nov. 20–22, 6:30–7:30: Video in the Gallery. Avant-Garde Epics: Nov. 20 at 7:30: *He Stands in a Desert Counting the Seconds of His Life* (1969–85) by Jonas Mekas; Mekas present; Nov. 21 at 7:30: *Magellan* (1972–79) by Hollis Frampton; Nov. 22 at 7:30: *Amerika* (1972–83) by Al Razutis.

**BROOKLYN MUSEUM—200 Eastern Parkway.** (718) 638-5000. Adm. $3; senior citizens $2; students $1; museum adm. not included. Movies of the Machine Age. Nov. 23 at 3: *The Navigator* (1924), with Buster Keaton, and *Steamboat Willie* (Disney, 1928).

**CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St.** 787-2755. Donation $2.50; senior citizens $1. Nov. 19 at 7:30: *The Marrying Kind* (1952).

**COLLECTIVE FOR LIVING CINEMA—52 White St.** 925-2111. Contribution $5; members free. Nov. 21 at 8: Films (1976–85) by Gail and Christine Vachon; filmmakers present. Nov. 22 at 8: *Jikken Eiga:* Experimental Films From Japan. Nov. 23 at 8: *Queen of Sheba Meets the Atom Man* (1964), with Taylor Mead, and *Chumlum* (1963), both by Ron Rice; Mead present.

**FRENCH INSTITUTE—22 E. 60th St.** 355-6100. Ciné-Club: adm. $3.50; students and senior citizens $2.50; members free; limited seating. Nov. 18–19 at 1, 3:15, 6 & 8:45: *La Triche* (France, 1984), dir. Yannick Bellon. Nov. 25–26 at 12:30, 3:15, 6 & 8:45: *Le Juge et l'assassin* (France, 1975), dir. Bertrand Tavernier.

**JAPAN SOCIETY—333 E. 47th St.** 752-3015. Adm. $5; members, senior citizens, and students $4. Films directed by or about Yasujiro Ozu. Nov. 21 at 7:30 & 9:45: *I Lived, but . . .* (Japan, 1983), dir. Kazuo Inoue.

**JEWISH MUSEUM—Fifth Ave. at 92nd St.** 860-1888, -1889. A Contemporary Lens on Jewish Experience: adm. $5: Nov. 23 at 4: *Dark Lullabies* (1985); discussion follows; Nov. 25 at 7: *Brooklyn Bridge* (1983), *Recuerdo* (1983), *She Would Sit Me on Her Knee* (1986), and *Letter to My Uncle* (1982); discussion follows.

**MILLENNIUM FILM WORKSHOP—66 E. 4th St.** 673-0090. Contribution $4; members $3. Personal Cinema Program; filmmakers present. Nov. 21 at 8: *Rome 78* (Super 8, 1978) by James Nares. Nov. 22 at 8: *Nicaragua: Hear-Say/See-Here* (1986) by Jeffrey Skoller.

**MUSEUM OF MODERN ART—11 W. 53rd St.** 708-9490. Free with museum adm. **Titus Theater 1:** Nov. 20 at 2:30 & 6: A History of Camera Movement: *Captain Blood* (1935), dir. Michael Curtiz. Thru Feb. 17: British Film: Traditions—"Melodramatics." Nov. 21 at 2:30: *At the Villa Rose* (Great Britain, 1920), dir. Maurice Elvey; at 6: *Trapped by the Mormons* (Great Britain, 1922), dir. H. B. Parkinson. Nov. 22 at 2: *They Drive by Night* (Great Britain, 1938), dir. Arthur Woods; at 5: *The Arsenal Stadium Mystery* (Great Britain, 1939), dir. Thorold Dickinson. Nov. 23 at 2: *The Nursemaid Who Disappeared* (Great Britain, 1939), dir. Arthur Woods; at 5: *Poison Pen* (Great Britain, 1939), dir. Paul Stein. Nov. 24 at 2:30: (See Nov. 21 at 6); at 6: (See Nov. 21 at 2:30). Nov. 25 at 2:30: *Shooting Stars* (Great Britain, 1928), dir. A. V. Bramble and Anthony Asquith; at 6: *The Informer* (Great Britain, 1929), dir. Arthur Robinson. **Titus Theater 2:** Nov. 20 at 3 & 6:30: What's Happening?: Tribute to the International Documentary Association: program of award-winning work. Thru Dec. 9: Recent Films From West Germany. Nov. 21 at 3: *Mit starrem Blick aufs Geld* (West Germany, 1983), dir. Helga Reidemeister; 6:30: *Was Geschah wirklich zwischen den Bildern?* (West Germany, 1985), dir. Werner Nekes. Nov. 22 at 2:30:

*Nichts nichts ohne Dich* (West Germany, 1985), dir. and with Pia Frankenberg; 5:30: *Die Wolfsbraut* (West Germany, 1985), dir. Dagmar Beiersdorf. Nov. 23 at 2:30: *Heilt Hitler!* (West Germany, 1986), dir. Herbert Achternbusch; 5:30: *Ein Virus kennt keine Moral* (West Germany, 1985), dir. Rosa von Praunheim. Nov. 24 at 3: (See Nov. 22 at 5:30); 6:30: Cineprobe: *He Stands in the Desert Counting the Seconds of His Life* (1985) by Jonas Mekas; Mekas present. Nov. 25 at 3: *Die Liebeswüste* (West Germany, 1986), dir. and with Lothar Lambert, and *The Last Rendezvous,* by and with Ismet Elci; 6:30: (See Nov. 22 at 2:30).

**NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y.** (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. Nov. 19 at 8: *The Rise and Fall of the Borscht Belt* (1985), dir. Peter Davis; Davis present. Nov. 20 at 8, Nov. 21 at 8 & 10:15: *Ah Ying* (Hong Kong, 1983), dir. Allen Fong. Nov. 22 at 8 & 10, Nov. 23 at 3, 5 & 7, Nov. 24 at 8: *Tracks in the Snow* (Holland, 1985), dir. Orlow Seunke. Nov. 25 at 8: *Ikiru* (Japan, 1952), dir. Akira Kurosawa.

**NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St.** 741-7650. Free; captioned for the hearing-impaired. Nov. 22 at 1:30: *Best Friends* (1982).

**NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St.** 621-0618. Free. Nov. 20 at noon: Six American Families: *The Pasciaks of Chicago* (1976), dir. Marc Obenhaus; at 6: Meet the Makers: Liz White presents her *Othello* (1965). Nov. 25 at noon: *Aguirre, the Wrath of God* (1972), dir. Werner Herzog; 2:30: *Alambrista* (1976), dir. Robert M. Young.

**P.S. 1—46-01 21st St., Long Island City.** (718) 784-2084. Free with museum adm. Nov. 22–23 at 1: *Red Squad* (1972), *Aftermath* (1985) by Barbara Chang, and *Point of View* (1976) by Andy Anderson.

**PUBLIC THEATER—425 Lafayette St.** 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Nov. 26: Tue.–Sun. at 6 & 8, Fri.–Sun. at 4: *Tricheurs* (France, 1984), dir. Barbet Schroeder. Thru Nov. 26, Tue.–Sun. at 10: *Mephisto* (Hungary–West Germany, 1981), dir. István Szabó. Public Service (free): Sat.–Sun. at 2: *The Flapper Story* (1985), dir. Lauren Lazin, *I Promise to Remember: Frankie Lymon and the Teenagers* (1985), dir. Steven Fischler and Joel Sucher, and *International Sweethearts of Rhythm* (1986), dir. Greta Schiller and Andrea Weiss.

**STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl.** (718) 727-1135. Adm. $2. Nov. 23 at 1:30: *The Woman in the Moon* (1929), dir. Fritz Lang.

**WHITNEY MUSEUM—Madison Ave. at 75th St.** 570-0537. Free with museum adm. Thru Nov. 21: Images of Culture: The Films of Trinh T. Minh-ha: Tue. at 6:30, Wed.–Sat. at noon, Sun. at 1: *Reassemblage* (1982); Tue. at 2, Wed.–Sat. at 2:30, Sun. at 3:30: *Naked Spaces: Living Is Round* (1985).

**YM & YWHA—92nd St. branch, 1395 Lexington Ave.** 427-6000; Y-Charge: 996-1100. Adm. $9. Plays Into Film. Nov. 23 at 7:30: *Butley* (1974), dir. Harold Pinter, script by Simon Gray from his play; Gray present.

## BRONX

**101. AMERICAN—East Ave. at Metropolitan Ave.** 828-3322. #1—*Soul Man.* #2—*52 Pick-up.* #3—*Neon Maniacs.* #4—*Jumpin' Jack Flash.* #5—*Peggy Sue Got Married.*

**103. CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—*Children of a Lesser God.* #2—Thru Nov. 20: *Tough Guys.* Beg. Nov. 21: *Eye of the Tiger.*

**104. DALE—W. 231st St. at B'way.** 884-5300. #1—*Something Wild.* #2—*Peggy Sue Got Married.*

**107. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—*Streets of Gold.* #2—Thru Nov. 20: *52 Pick-up.* Beg. Nov. 21: *Song of the South.* #3—Thru Nov. 20: *Something Wild.* Beg. Nov. 21: *The Boy Who Could Fly.* #4—Thru Nov. 20: *Peggy Sue Got Married.* Beg. Nov. 21: *Firewalker.*

**110. PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—*Streets of Gold.* #2—*Chopping Mall.* #3—*Something Wild.* #4—*The Color of Money.*

**111. RIVERDALE—Riverdale Ave. at 259th St.** 884-9514. #1—*Every Time We Say Goodbye.* #2—Thru Nov. 20: *The Color of Money.*

**113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—*"Crocodile" Dundee.* #2—*Neon Maniacs.* #3—*52 Pick-up.* #4—*Streets of Gold.* #5—*Tai-Pan.* #6—*Tough Guys.* #7—*Jumpin' Jack Flash.* #8—*The Color of Money.* #9—*Something Wild.* #10—*Soul Man.* #11—*Quiet Cool.* #12—*Chopping Mall.*

## BROOKLYN

### AREA CODE 718

**200. ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—*Every Time We Say Goodbye.* #2—*Something Wild.* #3—Thru Nov. 20: *Tough Guys.* Beg. Nov. 21: *Firewalker.* #4—*Peggy Sue Got Married.* #5—*Stand By Me.* #6—*The Color of Money.* #7—Thru Nov. 20: *Quiet Cool; Tai-Pan.* Beg. Nov. 21: *Song of the South.*

**201. AVENUE U—Ave. U at E. 16th St.** 645-3800. #1—*Top Gun.* #2—Thru Nov. 20: *That's Life!*

**202. BENSON—86th St. at 20th Ave.** 372-1617. #1—*Something Wild.* #2—*The Color of Money.*

**204. BROOKLYN HEIGHTS—Henry St. at Orange St.** 596-7070. #1—*Peggy Sue Got Married.* #2—*"Crocodile" Dundee.*

**205. CANARSIE—Ave. L at E. 93rd St.** 251-0700. #1—Thru Nov. 20: *Something Wild; 52 Pick-up.* Beg. Nov. 21: *Song of the South.* #2—*Streets of Gold.* #3—Thru Nov. 20: *Soul Man.* Beg. Nov. 21: *Firewalker.*

**207. COBBLE HILL—Court St. at Butler St.** 596-9113. Program unavailable.

**210. FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—*Soul Man.* #2—Thru Nov. 20: *Chopping Mall; 52 Pick-up.* Beg. Nov. 21: *An American Tail.* #3—*Neon Maniacs.* #4—Thru Nov. 20: *Children of a Lesser God.* Beg. Nov. 21: *The Wraith.* #5—Thru Nov. 20: *"Crocodile" Dundee.* Beg. Nov. 21: *Eye of the Tiger.*

**211. KENT—Coney Island Ave. nr. Ave. H.** 338-3371. #1—*The Color of Money.* #2—Thru Nov. 20: *Peggy Sue Got Married.* Beg. Nov. 21: *Soul Man.*

**212. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.*

**214. LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—*Soul Man.* #2—*Quiet Cool.* #3—*"Crocodile" Dundee.*

**215. MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—*Streets of Gold.* #2—Thru Nov. 20: *Peggy Sue Got Married.* Beg. Nov. 21: *Eye of the Tiger.* #3—*Every Time We Say Goodbye.* #4—Thru Nov. 20: *Chopping Mall.* Beg. Nov. 21: *Firewalker.*

**216. OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—*Neon Maniacs.* #2—*Every Time We Say Goodbye.* #3—Thru Nov. 20: *Quiet Cool; 52 Pick-up.* Beg. Nov. 21: *An American Tail.* #4—*Something Wild.* #5—Thru Nov. 20: *Peggy Sue Got Married.* Beg. Nov. 21: *Song of the South.* #6—Thru Nov. 20: *The Color of Money; Tai-Pan.* Beg. Nov. 21: *Firewalker.*

**217. PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Nov. 20: *Something Wild.* #2—Thru Nov. 20: *"Crocodile" Dundee.*

**218. RIDGEWOOD—Myrtle Ave. at Putnam Ave.** 821-5993. #1—*Streets of Gold.* #2—*Neon Maniacs.* #3—Thru Nov. 20: *Quiet Cool.* Beg. Nov. 21: *Firewalker.* #4—Thru Nov. 20: *Soul Man.* Beg. Nov. 21: *Eye of the Tiger.* #5—Thru Nov. 20: *52 Pick-up; Chopping Mall.* Beg. Nov. 21: *An American Tail.*

**220. RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—Thru Nov. 20: *Tai-Pan; Chopping Mall.* Beg. Nov. 21: *The Boy Who Could Fly.* #2—*Peggy Sue Got Married.* #3—*Jumpin' Jack Flash.* #4—*The Color of Money.*

**221. RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—Thru Nov. 20: *52 Pick-up.* Beg. Nov. 21: *Song of the South.* #2—Thru Nov. 20: *Soul Man.* Beg. Nov. 21: *Firewalker.* #3—Thru Nov. 20: *Something Wild.* Beg. Nov. 21: *The Wraith.* #4—*Every Time We Say Goodbye.* #5—*Streets of Gold.*

**222. WALKER—18th Ave. at 64th St.** 232-4500. #1—Thru Nov. 20: *Tough Guys.* Beg. Nov. 21: *Song of the South.* #2—Thru Nov. 20: *Neon Maniacs.* Beg. Nov. 21: *The Boy Who Could Fly.* #3—Thru Nov. 20: *Tai-Pan.* Beg. Nov. 21: *The Wraith.* #4—Thru Nov. 20: *52 Pick-up.*

## QUEENS

### AREA CODE 718

**300. ASTORIA—UA ASTORIA—**545-9470. #1—Thru Nov. 20: *Chopping Mall.* Beg. Nov. 21: *Eye of the Tiger.*

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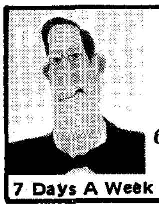

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**301. BAYSIDE—LOEWS BAY TERRACE**—428-4040. #1—*Soul Man.* #2—*"Crocodile" Dundee.*

**302. BAYSIDE—MOVIES AT BAYSIDE**—225-7711. #1—*The Color of Money.* #2—*Streets of Gold.* #3—Thru Nov. 20: *52 Pick-up.* Beg. Nov. 21: *The Boy Who Could Fly.* #4—Thru Nov. 20: *Tough Guys.* Beg. Nov. 21: *Song of the South.*

**304. DOUGLASTON—MOVIEWORLD**—423-7200. #1—*Streets of Gold.* #2—*The Color of Money.* #3—*Something Wild.* #4—Thru Nov. 20: *Every Time We Say Goodbye.* Beg. Nov. 21: *An American Tail.* #5—Thru Nov. 20: *Tough Guys.* Beg. Nov. 21: *Song of the South.* #6—Thru Nov. 20: *Stand By Me.* Beg. Nov. 21: *The Boy Who Could Fly.* #7—Thru Nov. 20: *Tai-Pan.* Beg. Nov. 21: *The Wraith.*

**305. ELMHURST—LOEWS ELMWOOD**—429-4770. #1—*Quiet Cool.* #2—*Soul Man.*

**306. FLUSHING—PARSONS**—591-8555. #1—*Tai-Pan.* #2—*Neon Maniacs.* #3—*Soul Man.* #4—*Something Wild.*

**307. FLUSHING—UA QUARTET**—359-6777. #1—*Something Wild.* #2—*Peggy Sue Got Married.* #3—Thru Nov. 20: *Chopping Mall.* Beg. Nov. 21: *Eye of the Tiger.* #4—Thru Nov. 20: *Neon Maniacs.* Beg. Nov. 21: *Firewalker.*

**308. FLUSHING—UTOPIA**—454-2323. #1—*The Color of Money.* #2—*Every Time We Say Goodbye.*

**309. FOREST HILLS—CINEMART**—261-2244. #1—Thru Nov. 20: *Stand By Me.* #2—Thru Nov. 20: *Children of a Lesser God.*

**310. FOREST HILLS—CONTINENTAL**—544-1020. #1—*Every Time We Say Goodbye.* #2—Thru Nov. 20: *Half Moon Street.* Beg. Nov. 21: *The Boy Who Could Fly.* #3—*The Color of Money.*

**311. FOREST HILLS—FOREST HILLS**—261-7866. #1—*Something Wild.* #2—Thru Nov. 20: *Tai-Pan.* Beg. Nov. 21: *Song of the South.*

**312. FOREST HILLS—LOEWS TRYLON**—459-8944. *"Crocodile" Dundee.*

**313. FOREST HILLS—MIDWAY**—261-8572. #1—*Peggy Sue Got Married.* #2—*Streets of Gold.* #3—Thru Nov. 20: *Jumpin' Jack Flash.* Beg. Nov. 21: *Eye of the Tiger.* #4—Thru Nov. 20: *52 Pick-up.* Beg. Nov. 21: *Firewalker.*

**314. FRESH MEADOWS—CINEMA CITY**—357-9100. #1—Thru Nov. 20: *52 Pick-up; Tai-Pan.* Beg. Nov. 21: *The Boy Who Could Fly.* #2—Thru Nov. 20: *Neon Maniacs; Something Wild.* Beg. Nov. 21: *Song of the South.* #3—*Streets of Gold.* #4—Thru Nov. 20: *Half Moon Street.* Beg. Nov. 21: *Firewalker.* #5—Thru Nov. 20: *The Color of Money.* Beg. Nov. 21: *An American Tail.*

**315. FRESH MEADOWS—RKO MEADOWS**—454-6800. #1—*Peggy Sue Got Married.* #2—*Children of a Lesser God.*

**317. JACKSON HEIGHTS—COLONY**—478-6777. #1—Thru Nov. 20: *Something Wild.* Beg. Nov. 21: *An American Tail.* #2—Thru Nov. 20: *The Color of Money.* Beg. Nov. 21: *Soul Man.*

**318. JACKSON HEIGHTS—JACKSON**—335-0242. #1—*Streets of Gold.* #2—Thru Nov. 20: *Quiet Cool; Tai-Pan.* Beg. Nov. 21: *Firewalker.* #3—Thru Nov. 20: *Soul Man.* Beg. Nov. 21: *The Boy Who Could Fly.*

**319. KEW GARDENS HILLS—MAIN STREET**—268-3636. #1—*Children of a Lesser God.* #2—*"Crocodile" Dundee.*

**320. OZONE PARK—CROSSBAY**—848-1738. #1—Thru Nov. 20: *52 Pick-up.* Beg. Nov. 21: *Firewalker.* #2—Thru Nov. 20: *The Color of Money.* Beg. Nov. 21: *Eye of the Tiger.*

**323. SUNNYSIDE—CENTER**—784-3050. #1—*The Color of Money.* #2—*Streets of Gold.*

## STATEN ISLAND

### AREA CODE 718

**400. ELTINGVILLE—AMBOY**—356-3800. #1—Thru Nov. 20: *Stand By Me.* Beg. Nov. 21: *Song of the South.* #2—*"Crocodile" Dundee.*

**401. NEW DORP—HYLAN**—351-6601. #1—Thru Nov. 20: *Soul Man.* #2—Thru Nov. 20: *Something Wild.*

**402. NEW DORP—LANE**—351-2110. Program unavailable.

**403. NEW DORP—RAE**—979-0444. #1—*Peggy Sue Got Married.* #2—*Every Time We Say Goodbye.*

**404. NEW DORP—RKO FOX PLAZA**—987-6800. #1—Thru Nov. 20: *Neon Maniacs; Chopping Mall.* Beg. Nov. 21: *The Boy Who Could Fly.* #2—Thru Nov. 20: *The Color of Money.* Beg. Nov. 21: *An American Tail.*

**405. NEW SPRINGVILLE—ISLAND**—761-6666. #1—*Streets of Gold.* #2—*The Color of Money.*

## LONG ISLAND

### AREA CODE 516

### *Nassau County*

**500. BALDWIN—GRAND AVENUE**—223-2323. #1—*Something Wild.* #2—Thru Nov. 20: *52 Pick-up.* Beg. Nov. 21: *Firewalker.*

**501. BELLMORE—MOVIES**—783-7200. Thru Nov. 20: *Jumpin' Jack Flash.* Beg. Nov. 21 (tent.): *Tough Guys.*

**503. EAST MEADOW—MEADOWBROOK**—731-2423. #1—*Streets of Gold.* #2—Thru Nov. 20: *52 Pick-up.* Beg. Nov. 21: *Firewalker.* #3—Thru Nov. 20: *Tough Guys.* Beg. Nov. 21: *Eye of the Tiger.* #4—Thru Nov. 20: *Something Wild.* Beg. Nov. 21: *The Wraith.*

**504. FRANKLIN SQUARE—FRANLKIN**—775-3257. #1—*"Crocodile" Dundee.* #2—*The Color of Money.* #3—*Streets of Gold.* #4—*Peggy Sue Got Married.* #5—Thru Nov. 20: *Soul Man.* Beg. Nov. 21: *Song of the South.*

**505. GARDEN CITY—RKO ROOSEVELT FIELD**—741-4007. #1—*Peggy Sue Got Married.* #2—*The Color of Money.* #3—Thru Nov. 20: *Jumpin' Jack Flash.* Beg. Nov. 21: *The Boy Who Could Fly.* #4—Thru Nov. 20: *Children of a Lesser God.* Beg. Nov. 21: *Song of the South.*

**506. GREAT NECK—SQUIRE**—466-2020. #1—*The Color of Money.* #2—*Streets of Gold.* #3—Thru Nov. 20: *Children of a Lesser God.* Beg. Nov. 21: *The Boy Who Could Fly.*

**507. HEWLETT—RKO**—791-6768. Thru Nov. 20: *That's Life!*

**508. HICKSVILLE—HICKSVILLE**—931-0749. #1—Thru Nov. 20: *Tough Guys.* Beg. Nov. 21: *Song of the South.* #2—Thru Nov. 20: *Something Wild.* Beg. Nov. 21: *Firewalker.*

**509. HICKSVILLE—MID-PLAZA**—433-2400. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.* #3—*Every Time We Say Goodbye.* #4—*Top Gun.* #5—Thru Nov. 20: *Jumpin' Jack Flash.* Thru Nov. 20: *The Boy Who Could Fly.* #6—Thru Nov. 20: *Quiet Cool.* Beg. Nov. 21: *An American Tail.* #7—Thru Nov. 20: *Tai-Pan.* Beg. Nov. 21: *The Wraith.*

**510. LAWRENCE—RKO**—371-0203. #1—Thru Nov. 20: *Half Moon Street.* Beg. Nov. 21: *An American Tail.* #2—Thru Nov. 20: *Soul Man.* Beg. Nov. 21: *The Wraith.* #3—*The Color of Money.*

**511. LEVITTOWN—LEVITTOWN**—731-0516. #1—Thru Nov. 20: *Stand By Me.* Beg. Nov. 21: *Tough Guys.* #2—*Children of a Lesser God.*

**512. LEVITTOWN—LOEWS NASSAU**—731-5400. #1—*The Color of Money.* #2—*"Crocodile" Dundee.* #3—*Quiet Cool.* #4—*Soul Man.* #5—*Peggy Sue Got Married.* #6—*Every Time We Say Goodbye.*

**513. LONG BEACH—PARK AVENUE**—432-0576. Thru Nov. 20: *Tough Guys.* Beg. Nov. 21: *Song of the South.*

**514. LYNBROOK—LYNBROOK**—593-1033. #1—*Streets of Gold.* #2—*Peggy Sue Got Married.* #3—Thru Nov. 20: *Something Wild.* Beg. Nov. 21: *The Boy Who Could Fly.* #4—Thru Nov. 20: *52 Pick-up.* Beg. Nov. 21: *Song of the South.*

**516. MALVERNE—TWIN**—599-6966. #1—Thru Nov. 20: *Stand By Me.* Beg. Nov. 21 (tent.): *Children of a Lesser God.* #2—Thru Nov. 20: *That's Life!* Beg. Nov. 21 (tent.): *Tough Guys.*

**517. MANHASSET—MANHASSET**—627-7887. #1—*Peggy Sue Got Married.* #2—*"Crocodile" Dundee.* #3—Thru Nov. 20: *52 Pick-up.* Beg. Nov. 21: *Song of the South.*

**518. MASSAPEQUA—PEQUA**—799-6464. *The Color of Money.*

**519. MASSAPEQUA—THE MOVIES AT SUNRISE MALL**—795-2244. #1—Thru Nov. 20: *52 Pick-up.* Beg. Nov. 21: *Song of the South.* #2—*Soul Man.* #3—*Peggy Sue Got Married.* #4—*Streets of Gold.* #5—Thru Nov. 20:

*Every Time We Say Goodbye.* Beg. Nov. 21: *The Boy Who Could Fly.* #6—*"Crocodile" Dundee.* #7—Thru Nov. 20: *Neon Maniacs.* Beg. Nov. 21: *Eye of the Tiger.* #8—Thru Nov. 20: *Tough Guys.* Beg. Nov. 21: *Firewalker.* #9—Thru Nov. 20: *Chopping Mall.*

**520. MERRICK—TWIN**—546-1270. #1—*Streets of Gold.* #2—Thru Nov. 20: *Stand By Me.* Beg. Nov. 21: *An American Tail.*

**521. NEW HYDE PARK—HERRICKS**—747-0555. #1—*Something Wild.* #2—Thru Nov. 20: *Tough Guys.* Beg. Nov. 21: *An American Tail.*

**522. OCEANSIDE—OCEANSIDE**—536-7565. #1—Thru Nov. 20: *Stand By Me.* #2—Thru Nov. 20: *Half Moon Street.*

**524. PLAINVIEW—OLD COUNTRY**—931-4242. #1—Thru Nov. 20: *Stand By Me.* Beg. Nov. 21: *Song of the South.* #2—*Something Wild.*

**525. PORT WASHINGTON—MOVIES**—944-6200. #1—*Half Moon Street.* #2—*Something Wild.* #3—Thru Nov. 20: *Top Gun.* Beg. Nov. 21: *An American Tail.* #4—Thru Nov. 20: *Soul Man.* Beg. Nov. 21: *The Boy Who Could Fly.*

**526. ROCKVILLE CENTRE—RKO FANTASY**—764-8000. *"Crocodile" Dundee.*

**527. ROCKVILLE CENTRE—RKO TWIN**—678-3121. #1—*Every Time We Say Goodbye.* #2—Thru Nov. 20: *Children of a Lesser God.* Beg. Nov. 21: *The Boy Who Could Fly.*

**528. ROSLYN—ROSLYN**—621-8488. #1—*Stand By Me.* #2—*Every Time We Say Goodbye.*

**529. SYOSSET—SYOSSET**—921-5810. #1—*Streets of Gold.* #2—*Peggy Sue Got Married.* #3—*52 Pick-up.*

**530. SYOSSET—UA CINEMA 150**—364-0700. *The Color of Money.*

**531. VALLEY STREAM—RKO GREEN ACRES**—561-2100. #1—*Jumpin' Jack Flash.* #2—*Streets of Gold.* #3—Thru Nov. 20: *Peggy Sue Got Married.* Beg. Nov. 21: *The Boy Who Could Fly.*

**532. VALLEY STREAM—SUNRISE**—825-5700. #1—*Chopping Mall.* #2—*Soul Man.* #3—*Top Gun.* #4—*Something Wild.* #5—*The Color of Money.* #6—*52 Pick-up.* #7—*Tough Guys.* #8—*Tai-Pan.* #9—*She's Gotta Have It.* #10—*Neon Maniacs.* #11—*Quiet Cool.* #12—*"Crocodile" Dundee.*

**533. WANTAGH—RKO**—781-6969. Thru Nov. 20: *That's Life!*

**535. WESTBURY—WESTBURY**—333-1911. #1—Thru Nov. 20: *Yolanta.* Beg. Nov. 21: *Song of the South.* #2—Thru Nov. 20: *Tough Guys.* #3—*Otello.*

## *Suffolk County*

**600. BABYLON—BABYLON**—669-3399. #1—*Streets of Gold.* #2—*Tough Guys;* Beg. Nov. 21: *Tai-Pan.* #3—Thru Nov. 20: *Something Wild.* Beg. Nov. 21: *Song of the South.*

**602. BABYLON—SOUTH BAY**—587-7676. #1—Thru Nov. 20: *Children of a Lesser God.* Beg. Nov. 21: *An American Tail.* #2—*The Color of Money.* #3—Thru Nov. 20: *Every Time We Say Goodbye.* Beg. Nov. 21: *The Boy Who Could Fly.*

**603. BAY SHORE—CINEMA**—665-1722. *Peggy Sue Got Married.*

**604. BAY SHORE—LOEWS SOUTH SHORE MALL**—666-4000. #1—*"Crocodile" Dundee.* #2—*Soul Man.*

**606. BRENTWOOD—BRENTWOOD**—273-3900. *Jumpin' Jack Flash.*

**607. BROOKHAVEN—MULTIPLEX**—289-8900. #1—*Top Gun.* #2—*The Color of Money.* #3—*Tough Guys.* #4—*Something Wild.* #5—*Soul Man.* #6—*Quiet Cool.* #7—*Streets of Gold.* #8—*"Crocodile" Dundee.* #9—*52 Pick-up.* #10—*Neon Maniacs.* #11—*Jumpin' Jack Flash.* #12—*Stand By Me.*

**609. COMMACK—MULTIPLEX**—462-6953. #1—*Tai-Pan.* #2—*Jumpin' Jack Flash.* #3—*Tough Guys.* #4—*The Color of Money.* #5—*"Crocodile" Dundee.* #6—*52 Pick-up.* #7—*Children of a Lesser God.* #8—*Soul Man.* #9—*Something Wild.* #10—*Streets of Gold.*

**610. COMMACK—RKO**—499-4545. #1—*Peggy Sue Got Married.* #2—*Every Time We Say Goodbye.*

**611. CORAM—PINE**—698-6442. #1—*Something Wild.* #2—*"Crocodile" Dundee.* #3—*Tough Guys.* #4—*Top Gun.*

**612. CORAM—THE MOVIES AT CORAM**—736-6200. #1—*The Color of Money.* #2—*Peggy Sue Got Married.* #3—*"Crocodile" Dundee.* #4—*Streets of Gold.* #5—Thru Nov. 20: *52 Pick-up; Tai-Pan.* Beg. Nov. 21: *Firewalker.* #6—Thru Nov. 20: *Every Time We Say Goodbye.* Beg. Nov. 21: *The Boy Who Could Fly.* #7—Thru Nov. 20: *Something Wild.* Beg. Nov. 21: *Song of the South.* #8—*Soul Man.*

**613. EAST HAMPTON—CINEMAS**—324-0448. #1—*The Color of Money.* #2—*Peggy Sue Got Married.* #3—Thru Nov. 20: *Something Wild.* Beg. Nov. 21: *Song of the South.* #4—*Streets of Gold.* #5—Thru Nov. 20: *52 Pick-up; Tai-Pan.* Beg. Nov. 21: *The Boy Who Could Fly.*

**614. ELWOOD—ELWOOD**—499-7800. #1—Thru Nov. 20: *Children of a Lesser God.* Beg. Nov. 21: *The Boy Who Could Fly.* #2—Thru Nov. 20: *Stand By Me.* Beg. Nov. 21: *An American Tail.*

**618. HUNTINGTON—RKO SHORE**—421-5200. #1—*Peggy Sue Got Married.* #2—Thru Nov. 20: *Something Wild.* Beg. Nov. 21: *An American Tail.* #3—Thru Nov. 20: *52 Pick-up; Soul Man.* Beg. Nov. 21: *The Boy Who Could Fly.* #4—*"Crocodile" Dundee.*

**619. HUNTINGTON—RKO WHITMAN**—423-1300. Thru Nov. 20: *The Color of Money.* Beg. Nov. 21: *Song of the South.*

**620. ISLIP—ISLIP**—581-5200. #1—*Every Time We Say Goodbye.* #2—Thru Nov. 20: *Something Wild.* Beg. Nov. 21: *The Boy Who Could Fly.* #3—Thru Nov. 20: *Quiet Cool; 52 Pick-up.* Beg. Nov. 21: *An American Tail.*

**621. LAKE GROVE—RKO SMITH HAVEN MALL**—724-9550. Thru Nov. 20: *The Color of Money.* Beg. Nov. 21: *The Boy Who Could Fly.*

**623. LINDENHURST—LINDENHURST**—888-5400. Thru Nov. 20: *Jumpin' Jack Flash.* Beg. Nov. 21: *Tough Guys.*

**624. MATTITUCK—MATTITUCK**—298-4405. #1—Thru Nov. 20: *Peggy Sue Got Married.* Beg. Nov. 21: *An American Tail.* #2—*Streets of Gold.* #3—Thru Nov. 20: *Tai-Pan; Something Wild.* Beg. Nov. 21: *The Boy Who Could Fly.* #4—Thru Nov. 20: *"Crocodile" Dundee.* Beg. Nov. 21: *Song of the South.* #5—*Every Time We Say Goodbye.*

**626. NORTHPORT—NORTHPORT**—261-8600. Thru Nov. 20: *Jumpin' Jack Flash.* Beg. Nov. 21: *Stand By Me.*

**627. OAKDALE—OAKDALE**—589-8118. Thru Nov. 20: *Jumpin' Jack Flash.* Beg. Nov. 21: *Song of the South.*

**628. PATCHOGUE—THE MOVIES AT PATCHOGUE**—363-2100. All screens open Nov. 21: #1—*The Wraith.* #2—*Tough Guys.* #3—*Peggy Sue Got Married.* #4—*Song of the South.* #5—*Eye of the Tiger.* #6—*Every Time We Say Goodbye.* #7—*Streets of Gold.* #8—*An American Tail.* #9—*"Crocodile" Dundee.* #10—*Stand By Me.* #11—*The Color of Money.* #12—*The Boy Who Could Fly.* #13—*Firewalker.*

**629. PATCHOGUE—TRIPLEX**—475-0601. #1—Thru Nov. 20: *Streets of Gold.* Beg. Nov. 21: *Jumpin' Jack Flash.* #2—Thru Nov. 20: *The Color of Money.* Beg. Nov. 21: *Ruthless People.* #3—Thru Nov. 20: *Something Wild.* Beg. Nov. 21: *Nothing in Common.*

**630. PORT JEFFERSON—MINI EAST**—928-6555. *Every Time We Say Goodbye.* **WEST**—Thru Nov. 20: *Stand By Me.* Beg. Nov. 21: *An American Tail.*

**631. RIVERHEAD—SUFFOLK**—727-3133. Thru Nov. 20: *Soul Man.*

**633. SAG HARBOR—SAG HARBOR**—725-0010. Thru Nov. 20: *Otello.* Beg. Nov. 21: *She's Gotta Have It.*

**634. SAYVILLE—SAYVILLE**—589-0232. #1—*Peggy Sue Got Married.* #2—*Stand By Me.* #3—Thru Nov. 20: *"Crocodile" Dundee.* Beg. Nov. 21: *An American Tail.*

**636. SMITHTOWN—SMITHTOWN**—265-1551. *Streets of Gold.*

**637. SOUTHAMPTON—SOUTHAMPTON**—283-1300. #1—Thru Nov. 20: *52 Pick-up.* Beg. Nov. 21: *An American Tail.* #2—*"Crocodile" Dundee.* #3—*Every Time We Say Goodbye.*

**638. STONY BROOK—LOEWS**—751-2300. #1—*Peggy Sue Got Married.* #2—*Soul Man.* #3—*"Crocodile" Dundee.*

**639. WEST ISLIP—TWIN**—669-2626. #1—Thru Nov. 20: *Stand By Me.* Beg. Nov. 21 (tent.): *Children of a Lesser God.* #2—Thru Nov. 20: *52 Pick-up.* Beg. Nov. 21 (tent.): *Tough Guys.*

**640. WESTHAMPTON—HAMPTON ARTS**—288-2600. #1—*Every Time We Say Goodbye.* #2—Thru Nov. 20: *"Crocodile" Dundee.* Beg. Nov. 21: *An American Tail.*

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## MOVIES

**641. WESTHAMPTON—WESTHAMPTON**—288-1500. *Peggy Sue Got Married.*

## NEW YORK STATE

### AREA CODE 914

### *Westchester County*

**700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE**—234-7300. #1—*The Color of Money.* #2—*"Crocodile" Dundee.*

**701. BEDFORD VILLAGE—CINEMA 22**—234-9577. *Every Time We Say Goodbye.*

**702. BRONXVILLE—BRONXVILLE**—961-4030. #1—*52 Pick-up.* #2—Thru Nov. 20: *Stand By Me.* Beg. Nov. 21: *Firewalker.* #3—*Every Time We Say Goodbye.*

**703. GREENBURGH—CINEMA 100**—946-4680. #1—*Peggy Sue Got Married.* #2—Thru Nov. 20: *Something Wild.*

**704. HARRISON—CINEMA**—835-9800. Thru Nov. 20: *Top Gun.*

**705. HARTSDALE—CINEMA**—428-2200. #1—Thru Nov. 20: *Tai-Pan.* Beg. Nov. 21: *The Wraith.* #2—Thru Nov. 20: *Soul Man.* Beg. Nov. 21: *Song of the South.* #3—*Every Time We Say Goodbye.* #4—*Streets of Gold.*

**706. LARCHMONT—PLAYHOUSE**—834-3001. *The Color of Money.*

**707. MAMARONECK—PLAYHOUSE**—698-2200. #1—*Streets of Gold.* #2—*Peggy Sue Got Married.* #3—Thru Nov. 20: *Something Wild.* Beg. Nov. 21: *Eye of the Tiger.* #4—Thru Nov. 20: *Tough Guys.* Beg. Nov. 21: *Song of the South.*

**708. MOUNT KISCO—MOUNT KISCO**—666-6900. #1—*Stand By Me.* #2—Thru Nov. 20: *52 Pick-up.* Beg. Nov. 21: *The Boy Who Could Fly.* #3—*Half Moon Street.* #4—Thru Nov. 20: *Something Wild.* Beg. Nov. 21: *Song of the South.* #5—*Peggy Sue Got Married.*

**709. MOUNT VERNON—PARKWAY**—664-3311. Thru Nov. 20: *A Room With a View.* Beg. Nov. 21: *Tough Guys.*

**710. NEW ROCHELLE—RKO PROCTORS**—632-1100. #1—Thru Nov. 20: *Soul Man; Neon Maniacs.* Beg. Nov. 21: *Firewalker.* #2—Thru Nov. 20: *52 Pick-up; Chopping Mall.* Beg. Nov. 21: *The Wraith.*

**711. NEW ROCHELLE—TOWN**—632-9700. *"Crocodile" Dundee.*

**712. OSSINING—ARCADIAN**—941-5200. #1—*The Color of Money.* #2—Thru Nov. 20: *Something Wild.* Beg. Nov. 21: *An American Tail.* #3—Thru Nov. 20: *Jumpin' Jack Flash.* Beg. Nov. 21: *Firewalker.*

**713. PEEKSKILL—BEACH**—737-6262. #1—*Something Wild.* #2—*Streets of Gold.* #3—*Peggy Sue Got Married.* #4—*Every Time We Say Goodbye.*

**714. PEEKSKILL—WESTCHESTER MALL**—528-8822. #1—Beg. Nov. 21: *An American Tail.* #2—*"Crocodile" Dundee.* #3—Thru Nov. 20: *Children of a Lesser God.* Beg. Nov. 21: *The Boy Who Could Fly.* #4—*The Color of Money.*

**715. PELHAM—PICTURE HOUSE**—738-3160. Thru Nov. 20: *Top Gun.*

**716. PLEASANTVILLE—ROME**—769-0720. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.*

**717. RYE—RYE RIDGE**—939-8177. #1—*"Crocodile" Dundee.* #2—Thru Nov. 20: *Children of a Lesser God.* Beg. Nov. 21: *An American Tail.*

**718. SCARSDALE—FINE ARTS**—723-6699. *Ménage.*

**719. SCARSDALE—PLAZA**—725-0078. Program unavailable.

**720. WHITE PLAINS—GALLERIA**—997-8198. #1—Thru Nov. 20: *Children of a Lesser God.* Beg. Nov. 21: *An American Tail.* #2—*"Crocodile" Dundee.*

**721. YONKERS—CENTRAL PLAZA**—793-3232. #1—*Jumpin' Jack Flash.* #2—*Peggy Sue Got Married.* #3—*The Color of Money.* #4—Thru Nov. 20: *Half Moon Street.* Beg. Nov. 21: *The Boy Who Could Fly.*

**722. YONKERS—MOVIELAND**—793-0002. #1—*Streets of Gold.* #2—Thru Nov. 20: *Tai-Pan.* Beg. Nov. 21: *The Wraith.* #3—Thru Nov. 20: *Children of a Lesser God.* Beg. Nov. 21: *An American Tail.* #4—*"Crocodile" Dundee.* #5—*Something Wild.* #6—Thru Nov. 20: *Tough Guys.* Beg. Nov. 21: *Song of the South.*

**724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY**—245-1500. #1—Thru Nov. 20: *Top Gun.* Beg. Nov. 21: *Song of the South.* #2—Thru Nov. 20: *Something Wild.* Beg. Nov. 21: *Firewalker.* #3—*Streets of Gold.* #4—Thru Nov. 20: *52 Pick-up.* Beg. Nov. 21: *Eye of the Tiger.* #5—Thru Nov. 20: *Every Time We Say Goodbye.* Beg. Nov. 21: *The Wraith.* #6—*Peggy Sue Got Married.* #7—*Soul Man.*

**725. YORKTOWN HEIGHTS—TRIANGLE**—245-8850. #1—Thru Nov. 20: *Stand By Me.* #2—Thru Nov. 20: *Tough Guys.*

### *Rockland County*

**752. NANUET—MALL**—623-6336. *Every Time We Say Goodbye.*

**753. NANUET—ROUTE 59**—623-3355. *Something Wild.*

**754. NANUET—RKO MOVIES**—623-0211. #1—Thru Nov. 20: *The Color of Money.* Beg. Nov. 21: *An American Tail.* #2—Thru Nov. 20: *52 Pick-up.* Beg. Nov. 21: *The Wraith.* #3—*Soul Man.* #4—Thru Nov. 20: *Tai-Pan.* Beg. Nov. 21: *Firewalker.* #5—*Peggy Sue Got Married.*

**755. NEW CITY—TOWN**—634-5100. #1—Thru Nov. 20: *"Crocodile" Dundee.* Beg. Nov. 21: *The Boy Who Could Fly.* #2—Thru Nov. 20: *Half Moon Street.* Beg. Nov. 21: *An American Tail.*

**756. NEW CITY—UA CINEMA 304**—634-8200. #1—*Streets of Gold.* #2—Thru Nov. 20: *Jumpin' Jack Flash.* Beg. Nov. 21: *Song of the South.*

**757. NYACK—CINEMA EAST**—358-6631. *Children of a Lesser God.*

**759. PEARL RIVER—CENTRAL**—735-2530. #1—*"Crocodile" Dundee.* #2—Thru Nov. 20: *Soul Man.* Beg. Nov. 21: *The Boy Who Could Fly.*

**760. PEARL RIVER—PEARL RIVER**—735-6500. *The Color of Money.*

**761. SPRING VALLEY—CINEMA 45**—352-1445. *Every Time We Say Goodbye.*

**762. SPRING VALLEY—PIX**—425-6902. #1—Thru Nov. 20: *Tai-Pan; Children of a Lesser God.* Beg. Nov. 21: *"Crocodile" Dundee.* #2—*Streets of Gold.*

**763. STONY POINT—9 W CINEMA**—942-0303. Thru Nov. 20: *Something Wild.* Beg. Nov. 21: *Song of the South.*

**764. SUFFERN—LAFAYETTE**—357-6030. *Peggy Sue Got Married.*

**765. WEST HAVERSTRAW—PLAZA**—947-2220. *Stand By Me.*

## CONNECTICUT

### AREA CODE 203

### *Fairfield County*

**800. BROOKFIELD—FINE ARTS**—775-0070. #1—Thru Nov. 20: *Something Wild.* Beg. Nov. 21: *An American Tail.* #2—Thru Nov. 20: *Soul Man.* Beg. Nov. 21: *The Wraith.*

**801. DANBURY—CINE**—743-2200. #1—*The Color of Money.* #2—*"Crocodile" Dundee.* #3—Thru Nov. 20: *Every Time We Say Goodbye.* Beg. Nov. 21: *The Boy Who Could Fly.*

**802. DANBURY—CINEMA**—748-2923. #1—*Streets of Gold.* #2—*Peggy Sue Got Married.*

**803. DANBURY—PALACE**—748-7496. #1—Thru Nov. 20: *Chopping Mall.* Beg. Nov. 21: *Firewalker.* #2—Thru Nov. 20: *52 Pick-up.* Beg. Nov. 21: *Song of the South.* #3—Thru Nov. 20: *Tai-Pan.*

**805. FAIRFIELD—COMMUNITY**—255-6555. #1—*Soul Man.* #2—*Streets of Gold.*

**806. FAIRFIELD—COUNTY**—334-1411. Thru Nov. 20: *Jumpin' Jack Flash.* Beg. Nov. 21: *Song of the South.*

**807. GREENWICH—CINEMA**—869-6030. #1—Thru Nov. 20: *Something Wild.* Beg. Nov. 21: *An American Tail.* #2—Thru Nov. 20: *Tough Guys.*

**808. GREENWICH—PLAZA**—869-4030. #1—*Half Moon Street.* #2—*Children of a Lesser God.* #3—*Soul Man.*

**809. NEW CANAAN—PLAYHOUSE**—966-0600. #1—*Peggy Sue Got Married.* #2—*The Color of Money.*

**810. NORWALK—CINEMA**—838-4504. #1—Thru Nov. 20: *Soul Man.* Beg. Nov. 21: *The Wraith.* #2—*Half Moon Street.*

**811. NORWALK—NORWALK**—866-9202. *Streets of Gold.*

**812. RIDGEFIELD—CINEMA**—438-3338. Thru Nov. 20: *Tough Guys; Stand By Me; Labyrinth.*

**813. SOUTH NORWALK—SONO**—866-9202. Thru Nov. 29: *A Room With a View.*

**814. SPRINGDALE—STATE**—325-0250. Thru Nov. 20: *Ruthless People.*

**815. STAMFORD—AVON**—324-9205. #1—Thru Nov. 20: *52 Pick-up.* Beg. Nov. 21: *Firewalker.* #2—Thru Nov. 20: *Tai-Pan.*

**816. STAMFORD—CINEMA**—324-3100. #1—*"Crocodile" Dundee.* #2—Thru Nov. 20: *Every Time We Say Goodbye.* Beg. Nov. 21 (tent.): *Song of the South.* #3—*Peggy Sue Got Married.*

**817. STAMFORD—RIDGEWAY**—323-5000. #1—*The Color of Money.* #2—*Streets of Gold.*

**818. TRUMBULL—TRANS-LUX**—374-0462. #1—*"Crocodile" Dundee.* #2—*The Color of Money.* #3—*Peggy Sue Got Married.*

**819. WESTPORT—FINE ARTS**—227-3324. #1—Thru Nov. 20: *Every Time We Say Goodbye.* Beg. Nov. 21: *An American Tail.* #2—*The Color of Money.* #3—227-9619. *"Crocodile" Dundee.* #4—226-6666. *Peggy Sue Got Married.*

**820. WESTPORT—POST**—227-0500. *Something Wild.*

**821. WILTON—CINEMA**—762-5678. Thru Nov. 20: *Tai-Pan.* Beg. Nov. 21: *Song of the South.*

## NEW JERSEY

### AREA CODE 201

### Hudson County

**900. ARLINGTON—LINCOLN**—997-6873. #1—*Peggy Sue Got Married.* #2—Thru Nov. 20: *Stand By Me.* Beg. Nov. 21: *An American Tail.* #3—Thru Nov. 20: *Children of a Lesser God.* Beg. Nov. 21 (tent.): *Firewalker.*

**901. JERSEY CITY—HUDSON PLAZA**—433-1100. #1—*"Crocodile" Dundee.* #2—Thru Nov. 20: *Jumpin' Jack Flash.* Beg. Nov. 21: *Song of the South.*

**904. SECAUCUS—LOEWS HARMON COVE**—866-1000. #1—*Quiet Cool.* #2—*Tai-Pan.* #3—*Every Time We Say Goodbye.* #4—*Soul Man.*

**905. SECAUCUS—LOEWS MEADOW**—866-6161. #1—*Something Wild.* #2—*"Crocodile" Dundee.* #3—*Streets of Gold.* #4—*The Color of Money.* #5—*Half Moon Street.* #6—*Peggy Sue Got Married.*

### Essex County

**910. BLOOMFIELD—CENTER**—748-7900. Thru Nov. 20: *Jumpin' Jack Flash.* Beg. Nov. 21: *Firewalker.*

**911. BLOOMFIELD—RKO ROYAL**—748-3555. #1—Beg. Nov. 21: *The Wraith.* #2—*Soul Man.*

**912. CEDAR GROVE—CINEMA 23**—239-1462. Thru Nov. 20: *52 Pick-up; Something Wild.* Beg. Nov. 21: *The Boy Who Could Fly.*

**914. LIVINGSTON—COLONY**—992-0800. Thru Nov. 20: *Something Wild.* Beg. Nov. 21: *Song of the South.*

**915. MAPLEWOOD—MAPLEWOOD**—763-3100. *The Color of Money.*

**916. MILLBURN—RKO**—376-0800. #1—Thru Nov. 20: *Peggy Sue Got Married.* Beg. Nov. 21: *An American Tail.* #2—*Something Wild.*

**917. MONTCLAIR—CLARIDGE**—746-5564. #1—*The Color of Money.* #2—Thru Nov. 20: *Stand By Me.* Beg. Nov. 21: *An American Tail.* #3—*Every Time We Say Goodbye.*

**918. MONTCLAIR—WELLMONT**—783-9500. #1—Thru Nov. 20: *She's Gotta Have It.* Beg. Nov. 21: *Song of the South.* #2—Thru Nov. 20: *Tough Guys.* Beg. Nov. 21: *Jumpin' Jack Flash.* #3—*Aliens; The Fly.*

**919. NUTLEY—FRANKLIN**—667-1777. #1—Thru Nov. 20: *52 Pick-up.* Beg. Nov. 21: *Song of the South.* #2—*"Crocodile" Dundee.* #3—*Stand By Me.* #4—*Something Wild.*

**920. UPPER MONTCLAIR—BELLEVUE**—744-1455. #1—*Peggy Sue Got Married.* #2—*Jumpin' Jack Flash.* #3—*Streets of Gold.*

**921. WEST ORANGE—ESSEX GREEN**—731-7755. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.* #3—*Streets of Gold.*

### Union County

**930. BERKELEY HEIGHTS—BERKELEY**—464-8888. Program unavailable.

**931. CRANFORD—RKO**—276-9120. #1—*"Crocodile" Dundee.* #2—Thru Nov. 20: *Every Time We Say Goodbye.* Beg. Nov. 21: *An American Tail.*

**932. ELIZABETH—ELMORA**—352-3483. Thru Nov. 20: *52 Pick-up.* Beg. Nov. 21: *The Boy Who Could Fly.*

**933. LINDEN—QUAD**—925-9787. #1—Beg. Nov. 21: *An American Tail.* #2—Beg. Nov. 21: *Song of the South.* #3—Beg. Nov. 21: *Firewalker.* #4—Opening soon.

**935. UNION—FIVE POINTS**—964-3466. #1—*Soul Man.* #2—Thru Nov. 20: *52 Pick-up.* Beg. Nov. 21: *Song of the South.*

**936. UNION—LOST PICTURE SHOW**—964-4497. Tent.: *She's Gotta Have It.*

**937. UNION—RKO**—686-4373. #1—Thru Nov. 20: *The Color of Money.* Beg. Nov. 21: *The Wraith.* #2—Thru Nov. 20: *Children of a Lesser God.* Beg. Nov. 21: *Every Time We Say Goodbye.*

**938. WESTFIELD—RIALTO**—232-1288. #1—*Peggy Sue Got Married.* #2—*Streets of Gold.* #3—Thru Nov. 20: *Half Moon Street.* Beg. Nov. 21: *Firewalker.*

**939. WESTFIELD—TWIN**—654-4720. #1—*Something Wild.* #2—Thru Nov. 20: *Tai-Pan.* Beg. Nov. 21: *Song of the South.*

### Bergen County

**951. CLOSTER—CLOSTER**—768-8800. Thru Nov. 20: *"Crocodile" Dundee.* Beg. Nov. 21: *Song of the South.*

**952. EDGEWATER—LOEWS SHOWBOAT**—941-3660. #1—*Something Wild.* #2—*Quiet Cool.* #3—*The Color of Money.* #4—*Peggy Sue Got Married.*

**953. EMERSON—TOWN**—261-1000. #1—*Peggy Sue Got Married.* #2—Thru Nov. 20: *Children of a Lesser God.* Beg. Nov. 21: *The Boy Who Could Fly.*

**954. FAIR LAWN—HYWAY**—796-1717. #1—Thru Nov. 20: *Chopping Mall.* Beg. Nov. 21: *Eye of the Tiger.* #2—Thru Nov. 20: *Jumpin' Jack Flash.* Beg. Nov. 21: *Song of the South.*

**955. FAIRVIEW—TWIN**—941-2424. #1—*Every Time We Say Goodbye.* #2—*Soul Man.*

**956. FORT LEE—LINWOOD**—944-6900. #1—*Streets of Gold.* #2—Thru Nov. 20: *52 Pick-up.* Beg. Nov. 21: *Song of the South.*

**957. FORT LEE—SHARON**—224-0202. Thru Nov. 20: *Otello; "Crocodile" Dundee.*

**958. OAKLAND—TWIN**—337-4478. #1—Thru Nov. 20: *52 Pick-up.* Beg. Nov. 21: *"Crocodile" Dundee.* #2—*Stand By Me.*

**959. PARAMUS—CINEMA 35**—845-5070. *The Name of the Rose.*

**961. PARAMUS—RKO BERGEN MALL**—845-4449. Thru Nov. 20: *Ménage.* Beg. Nov. 21: *Song of the South.*

**962. PARAMUS—RKO ROUTE 4**—487-7909. #1—*The Color of Money.* #2—*Children of a Lesser God.* #3—Thru Nov. 20: *Half Moon Street.* Beg. Nov. 21: *An American Tail.* #4—*Every Time We Say Goodbye.* #5—Thru Nov. 20: *52 Pick-up; Tai-Pan.* Beg. Nov. 21: *Firewalker.* #6—*"Crocodile" Dundee.* #7—*Streets of Gold.* #8—*Stand By Me.* #9—Thru Nov. 20: *Tough Guys.* Beg. Nov. 21: *The Wraith.* #10—*Something Wild.*

**963. PARAMUS—RKO ROUTE 17**—843-3830. #1—Thru Nov. 20: *Quiet Cool; Neon Maniacs.* Beg. Nov. 21: *The Boy Who Could Fly.* #2—*Soul Man.* #3—*Peggy Sue Got Married.*

**964. RAMSEY—CINEMA**—825-2090. Thru Nov. 20: *The Color of Money.* Beg. Nov. 21: *Song of the South.*

**966. RIDGEFIELD PARK—RIALTO**—641-0617. Thru Nov. 20: *Jumpin' Jack Flash.*

**967. RIDGEWOOD—RKO WARNER**—444-1234. #1—*Peggy Sue Got Married.* #2—*The Color of Money.* #3—*"Crocodile" Dundee.* #4—Thru Nov. 20: *Children of a Lesser God.* Beg. Nov. 21: *The Boy Who Could Fly.*

**968. RUTHERFORD—WILLIAMS CENTER**—933-3700. #1—Thru Nov. 20: *Running Scared.* #2—Thru Nov. 20: *Every Time We Say Goodbye.*

**969. TEANECK—MOVIE CITY**—836-3334. #1—*Top Gun.* #2—*She's Gotta Have It.* #3—Thru Nov. 20: *Nobody's Fool.* #4—Thru Nov. 20: *Nothing in Common.*

**972. WESTWOOD—PASCACK**— 664-3200. #1—*Soul Man.* #2—*Streets of Gold.* #3—Thru Nov. 20: *52 Pick-up; Something Wild.* Beg. Nov. 21: *Song of the South.* #4—*The Color of Money.*

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# BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

## MPAA RATING GUIDE

| | |
|---|---|
| G: | **General Audiences. All ages admitted.** |
| PG: | **Parental Guidance Suggested. Some material may not be suitable for children.** |
| PG-13: | **Parents Strongly Cautioned. Some material may be inappropriate for children under 13.** |
| R: | **Restricted. Under 17 requires accompanying parent or adult guardian.** |
| X: | **No one under 17 admitted.** |

## NEW FILMS

★ **New films recommended by *New York*'s critic.**

**AN AMERICAN TAIL**—(1 hr. 18 min., '86) An animated feature from Steven Spielberg's Amblin Entertainment, the story of Fievel Mousekewitz and his family, who journey to America in 1885. With the voices of Dom DeLuise, Madeline Kahn, Christopher Plummer, and Phillip Glasser. Screenplay by Judy Freudberg and Tony Geiss; story by David Kirschner, Freudberg, and Geiss. Dir. Don Bluth. G. **7, 31, 62, 210, 216, 218, 304, 314, 317, 404, 509, 510, 520, 521, 525, 602, 614, 618, 620, 624, 628, 630, 634, 637, 640, 712, 714, 717, 720, 722, 754, 755, 800, 807, 819, 900, 916, 917, 931, 933, 962**

**BETTY BLUE**—(2 hr., '86) In French, Eng. subtitles. Béatrice Dalle, the 21-year-old actress who caused a sensation in France with this film, has broadly spaced teeth, thrusting breasts, a big rump, and a lower lip that hangs out in Napoleonic defiance. Dalle is imposing, but, like many imposing people, she has no sense of humor. She plays Betty, the impetuous, violently assertive girl who throws things out the window when she's upset. Betty moves in with Zorg, a writer with a manuscript in a trunk, and decides that he is an unrecognized genius. Awakened, Zorg (Jean-Hugues Anglades) is thrilled, overwhelmed. He basks in Betty's splendor, and they carry on a passionate affair. The best thing about Jean-Jacques Beineix's movie is the unforced spontaneity and casualness of the sex scenes. Alas, Beineix is making a movie about a female saint. The tempestuous Betty is too much for an uptight society to handle. She goes crazy, but it's our fault. The movie embraces all the good, free, generous pleasures—it argues for volatility as a mood—yet it's so stupid that it sours your enjoyment even as it's one-upping you for not being free and spontaneous enough. (Nov. 17, 1986) **56**

★ **BLUE VELVET**—(2 hr., '86) A shocking work from David Lynch. The shock comes from the material itself, which is genuinely cruel and sometimes obscene, and from Lynch's control over it, which is clear, steady, and powerful. In what seems like an idyllic small American city, vileness flourishes under the surface. The hero, Jeffrey (Kyle MacLachlan), who looks as serious as a young seminarian, tries to solve a mystery by insinuating himself into the apartment of a trashy nightclub singer, Dorothy (Isabella Rossellini). An extraordinarily disturbing erotic sequence follows, combining voyeurism, sadomasochism, and fetishism. Dorothy is in thrall to a thuggish drug dealer (Dennis Hopper), and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling in love with a teenage angel (Laura Dern). Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sexual dread—sex as overwhelming pleasure and overwhelming danger. This moral primitivism isn't religious, but finds expression instead in a visual scheme derived from avant-garde culture. There are scenes that are so studied and affected they could go right into a museum; the next minute, Lynch will do something entirely fresh. (Sept. 29, 1986) R. **5, 33, 52, 87**

**THE BOY WHO COULD FLY**—(1 hr. 54 min., '86) A fourteen-year-old girl, having moved to a new neighborhood, is drawn to a boy her age who sits on the windowsill of his room with arms outstretched as if to fly. With Lucy Deakins, Jay Underwood, Bonnie Bedelia, Fred Savage, Colleen Dewhurst, and Fred Gwynne. Written and directed by Nick Castle. PG. **20, 37, 107, 220, 222, 302, 304, 310, 314, 318, 404, 505, 506, 509, 514, 519, 525, 527, 531, 602, 612, 613, 614, 618, 620, 621, 624, 628, 708, 714, 721, 755, 759, 801, 912, 932, 953, 963, 967**

**CHILDREN OF A LESSER GOD**—(1 hr. 59 min., '86) William Hurt as a sympathetic and talented speech therapist for the deaf; Marlee Matlin as a young deaf woman who refuses his help but becomes his lover. The dramaturgy in this adaptation of Mark Medoff's award-winning play is largely conventional, but Marlee Matlin, who is deaf, breaks through the half-alive material. She is a small, dark, full-bodied beauty who combines egotism, pride, and humor in just the right amounts to make it impossible for any man to ignore or pity her. She focuses a more persistent, direct, and complex demand on William Hurt than any actress he's worked with so far, and he responds with the most fully felt work he's done in the movies. Dir. Randa Haines. (Nov. 3, 1986) R. **64, 80, 103, 210, 212, 309, 315, 319, 505, 506, 509, 511, 516, 527, 602, 609, 614, 639, 714, 716, 717, 720, 722, 757, 762, 808, 900, 921, 937, 953, 962, 967**

★ **THE COLOR OF MONEY**—(1 hr. 57 min., '86) Martin Scorsese and screenwriter Richard Price pick up the character of Fast Eddie Felson (Paul Newman), the hero of *The Hustler,* 25 years later. Eddie has become a prosperous, though bored and cynical, Chicago liquor salesman. When he spots the young nine-ball hotshot Vincent (Tom Cruise), he decides to make the kid into a protégé and a great hustler. Vincent has a winner's instincts, but to hustle, you have to lose often enough to sucker money onto the table. Using charm and flattery, Eddie takes over the Vincent's life and gets the kid's hard-nosed girlfriend (Mary Elizabeth Mastrantonio) to help him. Scorsese's direction, less anguished and soulful than in his earlier work, is nevertheless incisive, and Richard Price's hard-boiled patter has the gleeful emphasis on faking as a professional calling that David Mamet brought to *Glengarry Glen Ross.* The first two thirds of the picture move along with exhilarating speed and power, yet after a while, it begins to feel thin and a little repetitive. When Fast Eddie grows disgusted with hustling and prepares to be a winner, the irony seems missing, as if Sylvester Stallone had dictated the ending. Music by Robbie Robertson. Cinematography by Michael Ballhaus. (Oct. 27, 1986) R. **20, 22, 34, 54, 84, 110, 111, 113, 200, 202, 211, 216, 220, 300, 302, 304, 308, 310, 314, 317, 320, 323, 404, 405, 504, 505, 506, 510, 512, 518, 530, 532, 602, 607, 609, 612, 613, 619, 621, 628, 629, 700, 706, 712, 714, 721, 754, 760, 801, 809, 817, 818, 819, 905, 915, 917, 937, 952, 962, 964, 967, 972**

**"CROCODILE" DUNDEE**—(1 hr. 38 min., '86) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski, Mark Blum, John Meillon, David Gulpilil, and Michael Lombard. Screenplay by Hogan, John Cornell, and Ken Shadie; story by Hogan. Dir. Peter Faiman. PG-13. **25, 31, 67, 85, 113, 204, 210, 212, 214, 217, 301, 312, 319, 400, 504, 509, 512, 517, 519, 526, 532, 604, 607, 609, 611, 612, 618, 624, 628, 634, 637, 638, 640, 700, 711, 714, 716, 717, 720, 722, 755, 759, 762, 801, 816, 818, 819, 901, 905, 919, 921, 931, 951, 957, 958, 962, 967**

**THE DECLINE OF THE AMERICAN EMPIRE**—(1 hr. 41 min., '86) In French, Eng. subtitles. Reviewed in this issue. R. **51**

★ **DOWN BY LAW**—(1 hr. 47 min., '86) Jim Jarmusch's third feature is a beautiful, melancholy, kidding escape fantasy about two New Orleans lowlifes—a pimp (John Lurie) and an unemployed disc jockey (Tom Waits)—who wind up busting out of prison with an ebulliently square Italian tourist (Roberto Benigni). Jarmusch draws on prison-break movies and such sources as *Grand Illusion* for plot elements that he embellishes with his own kind of sly, low-pressure comic invention. Shot in tonally resplendent black and white by the great Robby Müller, the movie's down-and-out atmosphere (New Orleans back alleys and the bayous) is so completely aestheticized by the cinematography that it becomes a kind of ironic high style. The movie is a hipster's comic critique of the vanity of hip, and a testament to the man who connects: The pimp and the disc jockey are far too egotistical to get anywhere on their own, but the Chico Marx bumpkin is a man for all seasons. Songs by Waits; jazz score by Lurie. (Sept. 29, 1986) R. **11, 81, 82**

**EVERY TIME WE SAY GOODBYE**—(1 hr. 37 min., '86) In 1942, a young American pilot, recuperating from an injury in Israel, falls in love with a Jewish girl whose family disapproves of the relationship. With Tom Hanks, Cristina Marsillach, Benedict Taylor, Anat Atzmon, and Gila Almagor. Screenplay by Moshe Mizrahi, Rachel Fabien, and Leah Appet; story by Mizrahi. Dir. Mizrahi. PG-13. **20, 33, 61, 111, 200, 215, 216, 221, 304, 308, 310, 403, 509, 512, 519, 527, 528, 602, 610, 612, 620, 624, 628, 630, 637, 640, 701, 702, 705, 713, 724, 752, 761, 801, 816, 819, 904, 917, 931, 937, 955, 962, 968**

**EYES ON THE PRIZE: AMERICA'S CIVIL RIGHTS YEARS, 1954–1965**—(6 films, each 1 hr., '86) A documentary chronicling the American civil-rights movement from the brutal murder of fourteen-your-old Emmett Till to the historic march, led by the Reverend Martin Luther King Jr., from Selma to Montgomery. **1**

**52 PICK-UP**—(1 hr. 47 min., '86) The life of a married man who has had a brief affair turns into a dangerous struggle against blackmailers. With Roy Scheider and Ann-Margret, Clarence Williams III, and Vanity. Screenplay by John Steppling and Elmore Leonard, based on Leonard's novel. Dir. John Frankenheimer. R. **11, 39, 60, 65, 88, 101, 107, 113, 205, 210, 216, 218, 221, 222, 300, 302, 313, 314, 320, 500, 503, 514, 517, 519, 529, 532, 607, 609, 612, 613, 618, 620, 637, 639, 702, 708, 710, 724, 754, 803, 815, 912, 919, 932, 935, 956, 958, 962, 972**

**FIREWALKER**—(1 hr. 44 min., '86) The comic adventures of two soldiers of fortune, played by Chuck Norris and Lou Gossett, and the owner of a map leading to Aztec treasure. With Melody Anderson, Will Sampson, Sonny Landham, and John Rhys-Davies. Screenplay by Robert Gosnell; story by Gosnell, Jeffrey M. Rosenbaum, and Norman Aladjem. Dir. J. Lee Thompson. PG. **37, 53, 68, 88, 107, 200, 205, 215, 216, 218, 221, 300, 307, 313, 314, 318, 320, 500, 503, 508, 519, 612, 628, 702, 710, 712, 724, 754, 803, 815, 900, 910, 933, 938, 962**

**HALF MOON STREET**—(1 hr. 30 min., '86) Reviewed in this issue. R. **7, 62, 85, 310, 314, 510, 522, 525, 708, 721, 755, 808, 810, 905, 938, 962**

**JUMPIN' JACK FLASH**—(1 hr. 38 min., '86) Whoopi Goldberg stars in a comedy about a young woman with a dull job behind a computer screen who accidentally becomes involved in international espionage. With Stephen Collins, Carol Kane, John Wood, Roscoe Lee Browne, and Annie Potts. Dir. Penny Marshall. R. **30, 101, 113, 220, 313, 501, 505, 509, 531, 606, 607, 609, 623, 626, 627, 629, 712, 721, 756, 806, 901, 910, 918, 920, 954, 966**

**MARLENE**—(1 hr. 36 min., '84) In English and German, Eng. subtitles. Reviewed in this issue. **55**

★ **MEN . . .** —(1 hr. 36 min., '85) In German, Eng. subtitles. A crackerjack adman, Julius Armbrust (Heiner Lauterbach), loses his wife (Ulrike Kriener) to the surly young bohemian Stefan (Uwe Ochsenknecht), so Julius moves in with Stefan (without identifying himself) to see what the fellow has that he doesn't. This commercial comedy, written and directed by Doris Dörrie, is perhaps the first important movie from West Germany in years that doesn't molder under a cloud of alienation. It's a satire of bourgeois and bohemian manners that demonstrates some affection for its characters. The two men settle into a tense, competitive, but satisfying friendship. Julius, who understands his wife much better than Stefan does, knows that she wants a thrill—an illusion of danger—so he destroys Stefan as a lover by turning him into a version of himself. Stefan becomes a business success, a raving consumer, and a rather prim person, while Julius grows wilder. The movie is well written, well played, and consistently entertaining. (Aug. 4, 1986) **81**

**MENAGE**—(1 hr. 24 min., '86) In French, Eng. subtitles. For a while, Bertrand Blier's new farce is a brilliantly carnal comedy of violation. Gérard Depardieu, ruffian and housebreaker, charges into the lives of a dead-in-the-water couple, Miou-Miou and the pale, bald, small Michel Blanc. Together the three steal money and jewels from wealthy couples so bored that they are relieved to be insulted and robbed. Miou-Miou takes a shine to Depardieu, and we expect them to go to bed, but instead, Depardieu casts longing eyes at the baffled Michel Blanc. Superstud meets Caspar Milquetoast. What follows is one of the most tenderly romantic seductions in recent cinema. Exposing his tattooed barrel chest and heavy thighs, Depardieu is intimate, profane, loving. But once the men become a couple, Blier doesn't know what to do next. He puts the men through power games, reversals, betrayals, and what's unsettling is not so much the escalating brutality of the farce as the artistic desperation that it reveals. But for a while, the movie is an astonishing, giddy ride. (Oct. 13, 1986) **82, 718, 961**

**THE MISSION**—(2 hr. 6 min., '86) A high-minded folly from the same team that made the *The Killing Fields*—David Puttnam (producer), Roland Joffé (director), and Chris Menges (cinematographer)—joined this time by writer Robert Bolt. In eighteenth-century South America, two Jesuit priests, a saintly pacifist (Jeremy Irons) and a reformed slave-trader (Robert De Niro), try to protect the newly converted Guarani Indians from the Portuguese, who want to turn them into slaves. The two men are heroic but powerless, and the tribe is destroyed—first by the Church, and then the trade. The movie shows an oddly blinkered moral awareness, never considering, for instance, that "civilizing" the Guarani might have been the original betrayal. Some of the adventure-film scenes, shot around the staggering Iguassú Falls (in Argentina), are impressive and exciting, but the moral dilemma is largely an abstraction and the performances dull. His forehead fringed with bangs, Irons is physically convincing, but he never undergoes the kind of internal struggle that would make his martyrdom dramatic. And De Niro is awkward in a period role. Worst of all, the moviemakers patronize the Indians they're so concerned about saving. Powerful music by Ennio Morricone. (Nov. 10, 1986) PG. **56**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by Hanif Kureishi, a young London playwright born to a Pakistani father and an English mother. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **4**

**NOBODY'S FOOL**—(1 hr. 43 min., '86) Rosanna Arquette, in a completely misconceived performance, plays a small-town kook saved from despair by a visiting Shakespeare troupe. She falls in love with Eric Roberts, who actually gives a nicely observed performance as a traveling set designer. In most ways, the movie is fussy and embarrassing. The screenwriter, playwright Beth Henley, is said to have put a lot of herself in the movie; certainly, no one else could have prized every wayward, awkward, stuttering impulse of her youth. Girlish and dull. Dir. Evelyn Purcell. (Nov. 17, 1986) PG-13. **10, 62, 969**

★ **PEGGY SUE GOT MARRIED**—(1 hr. 45 min., '86) The heat has come back into Francis Coppola's work. In this surprisingly powerful comedy-fantasy, the superb Kathleen Turner is Peggy Sue, a 43-year-old woman who faints at the 25-year reunion of her high-school class and time-travels back to 1960, when she was a senior. At first, she keeps forgetting she's supposed to be eighteen, and there are good but easy jokes about an adult woman in a girl's body. But Coppola also captures the astonished way she would see her pre-lib parents (Barbara Harris and Don Murray) and the culture as a whole. At eighteen, the man she married, Charlie (Nicolas Cage), is a young narcissist tearing around in a blue Impala, and even though she knows exactly how badly Charlie will turn out, she falls in love with him all over again. The movie takes a romantic and moral view of destiny: It says that emotion is more powerful than consciousness, love more powerful than knowledge. In its gimmicky way, it gets at some of the more vexing problems of human relations. (Oct. 20, 1986) PG-13. **25, 30, 60, 85, 101, 104, 107, 200, 204, 211, 215, 216, 220, 300, 307, 313, 315, 403, 504, 505, 512, 514, 517, 519, 529, 531, 603, 610, 612, 613, 618, 624, 628, 634, 638, 641, 703, 707, 708, 713, 721, 724, 754, 764, 802, 816, 818, 819, 900, 905, 916, 920, 938, 952, 953, 963, 967**

★ **POLICE**—(1 hr. 53 min., '85) In French, Eng. subtitles. The great Gérard Depardieu gives still another fresh performance, in a fine, detailed, funny naturalistic drama about a Paris police detective who becomes physically and emotionally intimate with the underworld types he hunts down. The movie poops out at the end, but it's still satisfying in a small-scale way. With Sophie Marceau as an achingly beautiful drug dealer's girlfriend, and Richard Anconina as a smiling, corrupt lawyer who enjoys the nightlife with criminals and prostitutes—until they start coming after him. Dir. Maurice Pialat. (Oct. 27, 1986) **81**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. The use of overripe Puccini music completes the mood of sensuous expansion. With Maggie Smith, Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **11, 84, 709, 813**

**ROUGE BAISER**—(1 hr. 50 min., '86) In French, Eng. subtitles. In Paris in 1952, a fifteen-year-old girl from a family of Polish-Jewish émigrés finds her revolutionary convictions overturned when she falls for a *Paris-Match* photographer. With Charlotte Valandrey, Marthe Keller, Lambert Wilson, and Günter Lamprecht. Written and directed by Vera Belmont. **63**

★ **'ROUND MIDNIGHT**—(2 hr. 10 min., '86) Bertrand Tavernier's elegiac film about a black American bebop player exiled in Paris has a commemorative ardor. Tavernier wants the world to stand up and salute the great men who made this difficult music. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon (a sometime exile himself), arrives in Paris in 1959, a burnt-out alcoholic with a swaying, unsteady walk. He joins the other black musicians at a small Left Bank club and, at the same time, falls into the hands of a young Frenchman (François Cluzet), a fanatical fan who keeps Dale on his feet and takes him into his tiny apartment. The movie is uneventful and undramatic—one long, beautiful spell of melancholy—but this hurts less than usual. It's a music film, with bebop classics played by Gordon and an expert quartet. Most of the numbers are slow ballads: Tavernier has captured the restlessly yearning side of bop, but not the ecstatic and threatening side. Most remarkable is Gordon's majestically mellow presence—the smoky voice, the unforced humor and grandeur. With Lonette McKee and Sandra Reaves-Phillips in singing roles. Dialogue primarily in English. (Oct. 13, 1986) R. **10, 50**

**THE SACRIFICE**—(2 hr. 25 min., '86) In Swedish, Eng. subtitles. A pseudo-masterpiece saved from absurdity by the astounding cinematography of Sven Nykvist. A self-hating intellectual (Erland Josephson), longing for God, or at least for an engulfing spiritual commitment, dreams of the world's light going out in a nuclear holocaust; at the climax of his terror, he promises God he will make some momentous sacrifice if only He will restore the world to its glory. The movie was written and directed by the Russian émigré Andrei Tarkovsky and shot in Sweden on what looks like the same island of lost souls that Bergman used as a setting some years ago. In this desolate but beautiful place, a few people gather in a house and stew in their own juice—decaying civilization trapped in a fragile teacup and lit by a dimming northern light. *The Sacrifice* offers Bergmanesque torment without his redeeming theatrical fire, and a Chekhovian house party without any real players. In Tarkovsky's view, the modern world has been destroyed by its lack of spirituality. Yet even if we reject his view, the constantly moving camera conveys a yearning for harmony with the eternal more palpably than the deepest organ tones. With Susan Fleetwood. (Nov. 3, 1986) PG. **81**

★ **SHE'S GOTTA HAVE IT**—(1 hr. 24 min., '86) Something of a first—a jazzy and casual sex comedy set among middle-class black people in Brooklyn. Spike Lee, the 29-year-old writer-director, has put together a pleasantly open-ended structure, mixing dramatic scenes, characters addressing the camera directly, little photo essays, and a (regrettable) dance interlude. But the movie doesn't stray far from the bed of its heroine, Nola Darling (Tracy Camila Johns), an avid yet dreamy young woman with three lovers. There's solid, sensitive Jamie (Tommy Redmond Hicks), who turns out to be wildly possessive; the narcissistic Greer (John Canada Terrell), who's a patronizing chauvinist; and Mars Blackmon, played by Spike Lee himself, a jokester who buzzes around Nola like a persistent gnat. Lee, a shrimp with huge glasses, has a tremendously self-confident rap and argues his way into Nola's bed. Jazz score by Bill Lee, Spike's father. (Aug. 18, 1986) R. **11, 33, 88, 532, 633, 918, 936, 969**

★ **SID & NANCY**—(1 hr. 51 min., '86) A scabrous burlesque comedy of doomed love. Alex Cox has revived the depressing real-life couple—Sid Vicious (Gary Oldman), the bass guitarist of the late-seventies British punk group the Sex Pistols, and his caterwauling American girlfriend, Nancy Spungen (Chloe Webb). Cox and screenwriter Abbe Wool haven't given these two, who died in squalid misery, a conventionally rueful, "humane" treatment. The movie takes a cruel, taunting, slapstick attitude toward degradation, a strategy that, on reflection, makes perfect sense. Who could have watched a sober report on these two goof-offs stumbling into the grave? The puke, the needles, the groping, the shattered glass, the garbage-strewn New York alleys—all of this was the only atmosphere in which their love could have flourished. The punk background is both sordid and exhilarating. Gary Oldman is memorably wasted as the wanton Sid, and Chloe Webb, speaking in a grating, vowel-smearing whine, is extremely moving as the groupie who just wanted to fit in somewhere. With Drew Schofield as Johnny Rotten, sarcastic leader of the Sex Pistols. (Oct. 20, 1986) R. **47**

**SOMETHING WILD**—(1 hr. 56 min., '86) Jonathan Demme's new movie begins as an aggressively contempo screwball comedy and ends up as . . . a mess, perhaps. Jeff Daniels is a repressed Wall Street type with a larcenous streak. He gets picked up by a downtown girl (Melanie Griffith) who calls herself Lulu and wears black clothes and a helmet of black hair in the style of Louise Brooks. Soon they are tooling around New Jersey and having kinky sex in motel rooms. The movie should be a lot more fun than it is. The screenplay, by E. Max Frye, is half conventional slapstick, half perverse comedy, and entirely bald. And the leading players lack the authority of stars. Daniels, playing the kind of fool who can't take a swallow of scotch without gagging, isn't graceful enough to make haplessness into a comic style. Melanie Griffith is initially charming, but when she takes off her black wig and reveals that she is really Audrey, a small-town rebel, she seems lost. And Demme's direction veers all over the place. Ray Liotta, who shows up as Audrey's ex-con husband, is so frightening, he seems to have stepped out of another movie. (Nov. 10, 1986) R. **7, 24, 39, 54, 85, 104, 107, 110, 113, 200, 202, 205, 216, 217, 221, 304, 306, 307, 311, 314, 317, 401, 500, 503, 508, 514, 521, 524, 525, 532, 600, 607, 609, 611, 612, 613, 618, 620, 624, 629, 703, 707, 708, 712, 713, 722, 724, 753, 763, 800, 807, 820, 905, 912, 914, 916, 919, 939, 952, 962, 972**

**SOUL MAN**—(1 hr. 41 min., '86) A wealthy white college student whose parents won't pay his tuition to Harvard Law School tries to get a minority scholarship. With C. Thomas Howell, Rae Dawn Chong, Arye Gross, James Sikking, Leslie Nielsen, and James Earl Jones. Written by Carol Black. Dir. Steve Miner. PG-13. **25, 32, 67, 85, 101, 113, 205, 210, 211, 214, 218, 221, 301, 305, 306, 317, 318, 401, 504, 510, 512, 519, 525, 532, 604, 607, 609, 612, 618, 631, 638, 705, 710, 724, 754, 759, 800, 805, 808, 810, 904, 911, 935, 955, 963, 972**

★ **STAND BY ME**—(1 hr. 27 min., '86) A boy's pastoral adventure, beautifully directed by Rob Reiner, that accumulates deeper meanings as it goes on. Adapted by Raynold Gideon and Bruce A. Evans from one of Stephen King's non-horror writings (the apparently autobiographical novella *The Body*), the movie is set in Oregon in the lovely summer of 1959. Yet it's not an innocent time. The hero, Gordie (Wil Wheaton), a pensive twelve-year-old, travels with three friends to see the body of a dead boy that is lying in the woods. From the beginning, Reiner plunges us into the special physical world of pre-adolescence—the intimacy with body functions, the scabrous insults and disgusto habits. But the movie turns out to be a parable of the origins of fiction, which, for King, lie in the recognition of death. With River Phoenix as the friend who convinces the hero of his story-telling powers, and Kiefer Sutherland as a thuggish older boy. (Aug. 18, 1986) R. **20, 36, 43, 88, 200, 304, 309, 400, 511, 516, 520, 522, 524, 528, 607, 614, 626, 628, 630, 634, 639, 702, 708, 725, 765, 812, 900, 917, 919, 958, 962**

**STREETS OF GOLD**—(1 hr. 32 min., '86) Klaus Maria Brandauer stars as a persecuted Russian Jew, once a boxing champion and now an émigré, who teaches two young Brooklyn amateurs the secrets of the sport. With Adrian Pasdar, Wesley Snipes, and Angela Molina. Screenplay by Heywood Gould, Richard Price, and Tom Cole; story by Dezso Magyar. Dir. Joe Roth. R. **21, 33, 49, 66, 85, 107, 110, 113, 205, 215, 218, 221, 300, 302, 304, 313, 314, 318, 323, 405, 503, 504, 506, 514, 519, 520, 529, 531, 600, 607, 609, 612, 613, 624, 628, 629, 636, 705, 707, 713, 722, 724, 756, 762, 802, 805, 811, 817, 905, 920, 921, 938, 956, 962, 972**

★ **SUMMER**—(1 hr. 30 min., '86) In French, Eng. subtitles. Eric Rohmer's haunting new film might be called "Portrait of a Wallflower." Delphine (Marie Rivière), a 30-year-old Paris secretary, cannot get out of town in late summer to take her vacation. Something always defeats her, and she returns to Paris. An absurd dilemma, but Rohmer uses it to explore her spiritual solitude—an inextricable mixture of high standards and neurotic unhappiness. Delphine can be infuriating and boring, but if one waits, one sees that Rohmer is creating a certain kind of character that we all know, and doing it with greater delicacy and detail than we had thought possible in a movie. In time, the revelations come. The scenes set at the beach at Biarritz are charming and heartbreaking. Blown up from 16 mm. to an acceptable-looking 35 mm. (Sept. 8, 1986) R. **4**

**TAI-PAN**—(2 hr. 7 min., '86) A dud. The depressingly unflamboyant Bryan Brown stars as Dirk Struan, the pooh-bah, or Tai-Pan, of the British traders in nineteenth-century China. The movie is unintelligible and unexciting, the spectacle tame, and the sex laughable. Screenwriters John Briley and Stanley Mann swallowed James Clavell's big, plotty novel without digesting it; Daryl Duke directed, without flair. Shot in China, to little effect. (Nov. 17, 1986) R. **7, 33, 53, 68, 88, 113, 200, 216, 220, 222, 300, 304, 306, 311, 314, 318, 509, 532, 600, 609, 612, 613, 624, 705, 722, 754, 762, 803, 815, 821, 904, 939, 962**

**TANGOS: THE EXILE OF GARDEL**—(2 hr. 5 min., '85) In French and Spanish, Eng. subtitles. A group of Argentinian performers exiled in Paris after the 1976 coup try to stage a musical based on the tangos of Carlos Gardel. With Philippe Léotard, Marina Vlady, Marie Laforet, and Miguel Angel Sola. Music by Astor Piazzolla. Dir. Fernando E. Solanas. **82**

**TOP GUN**—(1 hr. 49 min., '86) This tumescent hymn to the sexiness of flying is a bit of a put-on. Producers Don Simpson and Jerry Bruckheimer seem to favor a beefcake approach to heroism, and the director, ex-adman Tony Scott, fetishizes everything. On the one hand, the pilots are milked for their rock star–biker boy potential; the movie is filled with sexual imagery and innuendos. Kelly McGillis, her blonde hair long and full, shows up as an astrophysicist who engages ace pilot Tom Cruise in solemn banter about thrust ratios. On the other hand, the plot is purposely square and regressive. Cruise, like Tyrone Power, is a good-looking hotshot who takes too many chances—only the death of his best friend (Anthony Edwards) improves his character. The pilots, the Navy's best, have been sent to a special training school where they compete for a dog-fighting trophy. But at the end, the boys go up against Soviet MIGs, and *Top Gun* becomes a gleaming techno-dream, with spectacular aerial footage, of clean-limbed young studs blasting evil out of the air. (May 19, 1986) PG. **36, 201, 509, 525, 532, 607, 611, 704, 715, 724, 969**

**TOUGH GUYS**—(1 hr. 42 min., '86) Burt Lancaster and Kirk Douglas star as two notorious train robbers who decide, after serving 30 years in prison, to go back to what they do best. With Charles Durning, Eli Wallach, and Alexis Smith. Written by James Orr and Jim Cruickshank. Dir. Jeff Kanew. PG. **53, 103, 113, 200, 222, 302, 304, 501, 503, 508, 511, 513, 516, 519, 521, 532, 535, 600, 607, 609, 611, 623, 628, 639, 707, 709, 722, 725, 807, 812, 918, 962**

**TRUE STORIES**—(1 hr. 35 min., '86) David Byrne's first movie as director exploits a mode of contemporary sensibility—bland, floating facetiousness—that leaves some of us completely cold. Byrne, the leader of the innovative rock group Talking Heads, shows up as our mild and pleasant guide to an imaginary small town, Virgil, Texas, that is celebrating the state sesquicentennial. We get vignettes of the people of the town—eccentrics, liars, squashed romantics—at work, shopping in a mall, putting on a grotesque fashion show, looking for mates. It's all vaguely amusing, but the movie doesn't risk taking a point of view, so its attitude toward its subjects can be taken as either affectionate or patronizing. The weak-backed jokiness expresses neither anger nor sorrow nor love, just pleasure in its own lightweight chic. Spalding Gray has a few jazzy monologues, and John Goodman is sweet as a man looking for love. But the Talking Heads' score is staggeringly monotonous and mediocre. Beautiful cinematography by Ed Lachman. Co-scripted by Byrne, Beth Henley, and Stephen Tobolowsky. (Oct. 20, 1986) PG. **6, 45, 87**

**THE UNHEARD MUSIC**—(1 hr. 27 min., '86) A documentary portrait of the Los Angeles rock band X over the last five years, from early poetry readings to backroom slam-dancing clubs, using concert footage, home movies, and television clips. Written and directed by W. T. Morgan. R. **5**

## REVIVALS

**ALEXANDER NEVSKY**—(1 hr. 45 min., '38) In Russian, Eng. subtitles. Some prefer Eisenstein's brilliant silent films to the sound-era epics he produced under Stalinist constraints, but the magnificent battle scenes and a deservedly famous Prokofiev score make this later work a classic by any standard. Russian peasants led by Nevsky defeat German invaders in the thirteenth century. With Nikolai Cherkassov. **2**

**THE DAMNED**—(2 hr. 35 min., '69) Luchino Visconti's grandiose, high-camp epic about the sexual decadence of Nazism. The literal-minded have taken it seriously as a study of an evil family, but more skeptical viewers have either enjoyed it or not as lurid fantasy. With Helmut Berger, Ingrid Thulin, and Dirk Bogarde. **86**

**THE EARRINGS OF MADAME DE . . .**—(1 hr. 42 min., '53) Max Ophuls's masterpiece, a witty, glamorous, sublimely ironic story of love and betrayal among the aristocracy. Starring the superb trio of Danielle Darrieux, Charles Boyer, and Vittorio De Sica. **8**

**THE FOUR FEATHERS (1939)**—(1 hr. 55 min.) Perhaps the best of the British Empire sagas, this terrific adventure film has romance, suspense, battle scenes with millions of screaming heathens, and a tremendously moving performance by Ralph Richardson as the blinded soldier trapped by his own rigid code of honor. Dir. Zoltan Korda. **83**

**HE WALKED BY NIGHT**—(1 hr. 19 min., '48) A tight, fast cops-and-robbers story shot on location in Los Angeles, with emphasis on interesting scientific detection methods. With Richard Basehart. Dir. Alfred Werker. **86**

**KAGEMUSHA**—(2 hr. 39 min., '80) In Japanese, Eng. subtitles. A great Akira Kurosawa film. In sixteenth-century Japan, a common thief doubles for a great warlord who has died (Tatsuya Nakadai plays both roles). He gets by with the imposture because the warlord's friends and enemies alike are in love with the ideal of leadership. Every movement and gesture is vibrant and heroically decisive, and the battle scenes, with masses of men galloping at dusk, are an apocalypse charged with lightning. **2**

**THE LAST TYCOON**—(2 hr. 4 min., '76) The novel that F. Scott Fitzgerald left unfinished when he died, in 1940, is here adapted by Harold Pinter into a mood piece about Hollywood and the people who inhabit it. Robert De Niro, in a brilliant performance, stars as the Irving Thalberg–like hero. With Robert Mitchum and newcomer Ingrid Boulting, who is worth forgetting. Dir. Elia Kazan. **86**

**LIFEBOAT**—(1 hr. 36 min., '44) A drama that takes place entirely on a lifeboat, written by John Steinbeck and Jo Swerling and directed by Alfred Hitchcock. It gets a little claustrophobic, but the performances, especially Tallulah Bankhead's, are marvelous. Best scene: Hitchcock's cameo appearance. With William Bendix, Henry Hull, and John Hodiak. **8**

**LOCAL HERO**—(1 hr. 51 min., '83) Scottish writer-director Bill Forsyth creates a mood of lulling whimsy in this tale about an ambitious young oil executive from Houston (Peter Riegert) who is sent by his boss (Burt Lancaster) to buy (lock, stock, and barrel) a small Scottish village in order to turn it into a refinery. Arriving at the place, the young American falls under a spell. *Local Hero* is *Brigadoon* without bagpipes and men dancing in tartans—a triumph of originality. **2**

**NEXT STOP, GREENWICH VILLAGE**—(1 hr. 52 min., '76) Paul Mazursky here waxes nostalgic over his youth in the Village of the fifties. Larry (Lenny Baker) is a nice Jewish boy surrounded by Village characters and a fierce mother who descends on him with food and lamentations. He's got girlfriend problems and heavy career ambitions too. Funny and consistently entertaining. With Ellen Greene and Shelley Winters. **9**

**LE PLAISIR**—(1 hr. 37 min., '54) In French, Eng. subtitles. One of Max Ophuls's greatest films, three de Maupassant stories elaborately produced, wittily dialogued, and excellently played by an all-star cast. With Jean Gabin, Gaby Morlay, Danielle Darrieux, Madeleine Renaud, Simone Simon, and Claude Dauphin. **8**

**THE SEVEN SAMURAI**—(Uncut: 3 hr. 28 min., '54) In Japanese, Eng. subtitles. Akira Kurosawa's masterpiece and one of the greatest movies ever made. A band of samurai agree to defend a small village against the attacks of marauding bandits. The plot couldn't be simpler, but the range of behavior—courage, nobility, cowardice, lechery—is Tolstoyan in scale. Extraordinarily vivid and powerful. Starring Takashi Shimura and Toshiro Mifune. **8**

**SONG OF THE SOUTH**—(1 hr. 34 min., '46) The classic Walt Disney film, based on *Uncle Remus*, by Joel Chandler Harris, combining live action and animation, and containing the Oscar-winning song, "Zip-a-Dee-Doo-Dah." With Lucile Watson, Ruth Warrick, Hattie McDaniel, Bobby Driscoll, and James Baskett, as Uncle Remus. G. **20, 40, 43, 88, 107, 200, 205, 216, 221, 222, 300, 302, 304, 311, 314, 400, 504, 505, 508, 513, 514, 517, 519, 524, 535, 600, 612, 613, 619, 624, 627, 628, 705, 707, 708, 722, 724, 756, 763, 803, 806, 816, 821, 901, 914, 918, 919, 933, 935, 939, 951, 954, 956, 961, 964, 972**

**THAT HAMILTON WOMAN**—(2 hr. 8 min., '41) A long, wordy, lavishly produced drama of Lord Nelson and his love for Lady Hamilton. With Laurence Olivier and Vivien Leigh. Dir. Alexander Korda. **83**

# THEATER
## LISTINGS

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

## BROADWAY

**Because of Thanksgiving, schedules vary this week; it would be wise to phone ahead.**

### *Previews and Openings*

### *Wednesday, November 19*

**THE FRONT PAGE**—John Lithgow, Richard Thomas, and Julie Hagerty star in a revival of the 1928 comedy by Ben Hecht and Charles MacArthur about newspaper reporters, set in Chicago in the 1920s; directed by Jerry Zaks. Featured in the cast are Ronn Carroll, Ed Lauter, Beverly May, Deirdre O'Connor, Jeff Weiss, and Trey Wilson. Tues. thru Thurs. at 8 p.m., Sat. at 2, Sun. at 7:30 p.m., $25; Fri. and Sat. at 8 p.m., Sun. at 2 p.m., $30. Previewing now prior to a 11/23 opening; plays thru 1/4. **Vivian Beaumont Theater,** 150 W. 65th St. (239-6277). 2 hr. 40 min. **IRLS**

**SMILE**—A musical with book, lyrics, and direction by Howard (*Little Shop of Horrors*) Ashman, based on the 1975 film about that American institution the beauty pageant, and focusing on sixteen high-school contestants who strive to outshine each other; music by Marvin (*A Chorus Line*) Hamlisch. Featured in the cast are Marsha Waterbury, Jeff McCarthy, Anne Marie Bobby, Jodi Benson, Lauren Goler, Tia Riebling, Michael O'Gorman, Cheryl-Ann Rossi, and Dick Patterson. Previews now prior to an 11/24 opening. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $32.50 to $47.50; Wed. at 2 p.m., $22.50 to $37.50. **Lunt-Fontanne Theatre,** 205 West 46th Street (575-9200). All major credit cards. 2 hr. 30 min.

### *Friday, November 25*

**BROADWAY BOUND**—Jonathan Silverman, Phyllis Newman, Linda Lavin, Philip Sterling, Jason Alexander, and John Randolph in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and with his brother Stanley is pursuing a radio-writing career; directed by Gene Saks. Mon. thru Sat. at 8 p.m., $27.50 to $37.50; Sat. at 2 p.m., $25 to $35; Wed. at 2 p.m., $20 to $30. Previews start 11/25 prior to a 12/4 opening. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 10 min.

### *Now Playing*

**ARSENIC AND OLD LACE**—Jean Stapleton, Tony Roberts, Polly Holliday, William Hickey, and Abe Vigoda star in a revival of the 1941 comedy hit by Joseph Kesselring; directed by Brian Murray. It's about two altruistic elderly ladies, and a cooperative nephew. They wish everybody to be happy, and if people are *not* happy, then they had better be, because the good ladies will see to it that they do not suffer any more. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $22 to $32; Fri. and Sat. at 8 p.m., $25 to $35; Wed. at 2 p.m., $19.50 to $29.50. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 20 min. All major credit cards. **IRLS**

**BIG RIVER**—Musical based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff; now in its second year. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Michael McCarty, George Merritt, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ●

**LA CAGE AUX FOLLES**—Walter Charles and Steeve Arlen are the present stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret, with book by Harvey Fierstein, music by Jerry Herman, and directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some of the balcony seats are $10 at each performance (if you get there early enough). **Palace Theater,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

**CATS**—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

**A CHORUS LINE**—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory, and Donna McKechnie's come back to play her original role, and is more than welcome. **Shubert,** 225 W. 44th St. (239-6200). 2 hr. 10 min. All major credit cards. ● ●

**FLAMENCO PURO**—(*Pure Flamenco*) Claudio Segovia and Hector Orezzoli, who created *Tango Argentino,* are back again with Andalusia's most famed Flamenco artists, among them Eduardo Serrano, Pilar Montoya, and Antonio Montoya. The dance portrays the passions of an entire people in music and dance. Tues. thru Thurs. at 8 p.m, Sun. at 3 p.m., $27.50 to $37.50, Fri. and Sat. at 8 p.m., $30 to $40, Sat. at 2 p.m., $25 to $35 p.m.; thru 11/30. **Mark Hellinger Theatre,** 247 West 51st Street (757-7064). 2 hr. 20 min. All major credit cards.

**42ND STREET**—Dolores Gray, Jamie Ross, Clare Leach, Lee Roy Reams, and Marie Lillo are the present stars in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; music and lyrics are by Harry Warren, Al Dubin. Tues. thru Sat. at 8 p.m., Sat. and Wed. at 2 p.m., Sun. at 3 p.m., $27.50 to $45. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

**THE HOUSE OF BLUE LEAVES**—Revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Stars are John Mahoney, Swoosie Kurtz, Christine Baranski, Danny Aiello, and Faye Grant. Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2 p.m., $22.50 to $32.50, Fri. and Sat. at 8 p.m., and Sun. at 3 p.m., $25 to $35. **Plymouth Theater,** 236 West 45th Street (239-6200). All major credit cards. **IRLS**

**I'M NOT RAPPAPORT**—Hal Linden, Marcia Rodd, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Tues. thru Fri. at 8 p.m., $30 to $35; Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. Credit cards. ● **IRLS**

**L'CHAIM TO LIFE**—A Yiddish and English musical revue, starring Jackie Jacob, Leon Liebgold, and Mina Bern; directed by Neil Steinberg. Wed. at 2 & 8, Thurs. at 2, Sat. at 8:30, Sun. at 2 & 5:30; $12.50–$22.50. **Town Hall,** 123 West 43rd Street (921-9442).

**A LITTLE LIKE MAGIC**—A group of Canadian artists, the Famous People Players, with a "blacklight" technique, manipulate life-size fluorescent puppets and props under ultraviolet light, in a musical revue. Mon. at 8, Wed. at 2 & 8, Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 5; tickets are $10 to $30; thru 12/7. **Lyceum,** 149 W. 45th St. (239-6200). 2 hr. 10 min. Credit cards.

**ME AND MY GIRL**—Robert Lindsay (an English favorite), Maryann Plunkett, and George S. Irving star in the splendid revival of a 1937 musical (which is often downright adorable—we might even call it lovable!), with book and lyrics by L. Arthur Rose and Douglas Furber, music by Noel Gay, choreography by Gillian Gregory; directed by Mike Ockrent. It's about the members of an aristocratic family who learn that a vulgar cockney has inherited the title and who attempt to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $35–$45; Wed. at 2, $30–$40. **Marquis Theater,** 46th St. and Broadway (382-0100). 2 hr. 30 min. Credit cards.

**THE MYSTERY OF EDWIN DROOD**—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. With George Rose, Loretta Swit, Donna Murphy, and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on Wed. at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. Get there early. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. **IRLS**

**OH! CALCUTTA!**—Long-running erotic revue, devised by Kenneth Tynan. Among the authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. thru Fri. at 8 p.m., Wed. at 2 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

**OH COWARD!**—Catherine Cox, Patrick Quinn, and Roderick Cook (who is also the director) are the stars of a musical entertainment with words and music by Noël Coward. Mon.–Thurs. at 8, Sat. at 2, $22.50–$32.50; Wed. at 2, $20–$30. **Helen Hayes,** 240 West 44th St. (944-9450). 2 hr. 10 min. Major credit cards.

**SOCIAL SECURITY**—Marlo Thomas and Ron Silver are the stars (until 11/25 when Maureen Anderman and Cliff Gorman take over their roles) of Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood, and laughs heartily at them all. Featured in the cast are Joanna Gleason, Robert Dorfman, and Stefan Schnabel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theatre,** 243 W. 47th St. (239-6200). 1 hr. 45 min. **IRLS**

**SWEET CHARITY**—Ann Reinking stars in a revival of the musical with book by Neil Simon and music and lyrics by Cy Coleman and Dorothy Fields; directed and choreographed by Bob Fosse. With Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Michael Ingram, Carrie Nygren, Irving Allen Lee, Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 thru $45; Wed. at 2 p.m., $25 thru $40. **Minskoff Theater,** 45th Street and Broadway (944-9300). 2 hr. 10 min. **IRLS**

**YOU NEVER CAN TELL**—Circle in the Square Repertory Company's first play of its 36th season is a highly respectable revival of George Bernard Shaw's most enchanting comedy; directed by Stephen Porter; featuring Uta Hagen, Philip Bosco, Stefan Gierasch, Victor Garber, John David Cullum, Amanda Plummer, Lise Hilboldt, Gordon Sterne, Stephen McHattie, and Tracy Sallows. ("It's a Play Delicious, a Play Exquisite, a Play Adorable"—and that's not the publicity people talking, it's our own John Simon!) Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m., all seats are $30, and $33 for Sat. evenings. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 50 min. All major credit cards. **IRLS**

## OFF BROADWAY

**THE ACTORS**—Ward Morehouse III's dramatic comedy stars John Messenger in the role of a drama critic; John Blaylock plays his son, and Richard Waring is a Shakespearean actor; the action takes place in a once-elegant Times Square actors-and-writers club; directed by Phyllis Craig. Wed. thru Sat. at 8 p.m., Wed., Sat. & Sun. at 2 p.m.; $12.50–$16. **Royal Court Theatre,** 301 West 55th Street (935-5600).

**AN ACUTE OBSESSION**—Play by Barbara Feldman and Eric Rosse deals with the thoughts of a director and his five actors in the making of a play within a play (which also features a video concept); directed by Gardner Compton. With Ben Frank, Dianne Pagliai, Eric Rosse, Christian Andrews, Kate Merrick, and Michael Carey. Wed. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 and 7 p.m.; $22 to $25. **Harold Clurman Theater,** 412 West 42nd Street (594-2370).

**ANGELS FALL**—Lanford Wilson's play is about six people unexpectedly trapped together in a church in New Mexico because of a possible nuclear accident nearby; directed by Roger Danforth. Featured in the cast are Evan Thompson, Anthony DeStafanis, June Stoddard, Jonathan Fuller, Fred J. Scollay, and Mary Jay. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10; thru 12/7. Triangle Theater Company at **Church of the Holy Trinity,** 316 East 88th Street (860-7245).

**ANGRY HOUSEWIVES**—Musical by Anna Marie Collins and Chad Henry. The housewives trade in their humdrum life-styles and become a punk rock band; directed by Mitchell Maxwell. Featured in the cast are Carolyn Casanave, Nicholas Wyman, Lorna Patterson, Vicki Lewis, Michael Lembeck, Camille Saviola, and Michael Manasseri. Tues. thru Thurs. at 8 p.m., $15 to $26.50; Fri. at 8 p.m., Sun. at 3 and 7 p.m., $15 to $28.50; Sat. at 7 and 10 p.m., $15 to $29.50. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

**BROWNSTONE**—A musical by Josh Rubins, Peter Larson, and Andrew Cadiff, tells of one year in the lives of five young residents of a Manhattan house. Featured in the cast are Rex Smith, Ben Harney, Ernestine Jackson, Liz Callaway, Kimberly Farr. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2; $18 to $29; thru 12/7. **Roundabout Theatre,** 100 East 17th Street (420-1360).

**COASTAL DISTURBANCES**—Tina Howe's play, directed by Carole Rothman, is set on a beach in the last days of summer. Featured in the cast are Rosemary Murphy, Timothy Daly, Addison Powell, Joanne Camp, Annette Bening, Heather McRae, Ronald Guttman, and Rachelle Mathieu. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m.; $16 thru $18; thru 12/14. **Second Stage,** Broadway at 76th Street (873-6103).

**LE CIRQUE IMAGINAIRE**—The husband-and-wife team of Victoria Chaplin (she's Charlie's daughter) and Jean-Baptiste Thierree brings an imaginary circus to town. It's an evening-long chamber theatre work, evoking the essence of circus arts, and the couple are assisted by their son, James Spenser. 11/18 thru 30 at 8 p.m., Sun. at 2 p.m.; $10 to $20. **Triplex Theatre,** 199 Chamber Street (618-1980).

**THE COLORED MUSEUM**—George C. Wolfe's satire which examines the myths and madness of our own perceptions of what it means to be black; directed by L. Kenneth Richardson. Featured in the cast are Loretta Devine, Danitra Vance, Tommy Hollois, Reggie Montgomery, and Vickilyn Reynolds. Tues. thru Sun. at 8, Sat. & Sun. at 3 p.m.; $20 to $25. **Public/Shiva Theatre,** 425 Lafayette Street (598-7150). **IRLS**

**THE COMMON PURSUIT**—Simon (*Quartermaine's Terms*) Gray's drama, in a production that can scarcely be bettered (and that goes for the cast, too), traces the lives of six Cambridge University classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured are Peter Friedman, Michael Countryman, Judy Geeson, Kristoffer Tabori, and Nathan Lane. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 3 p.m.; $24.50 to $27.50. **Promenade Theater,** Broadway at 76th Street (580-1313).

**THE DEVIL'S DISCIPLE**—A revival of George Bernard Shaw's treatise on why the British were destined to lose the American Revolution; directed by Allen Schroeter. Featured in the cast are Danny Cogliano, Alan Thurston, Patrick Hanratty, and Pauline Walsh. Fri. and Sat. at 8 p.m., Sun. at 7:30 p.m.; $9; thru 1/18/87. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

**FACE TO FACE**—Ina Balin and David Groh portray a married couple in Russia in Alexander Gelman's play (translated from Russian to English by Zora Essman); directed by William Lieberson. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 3 and 7 p.m.; thru 11/18, all tickets $15; from 11/19, $22 to $25. **Players Theatre,** 115 MacDougal Street (254-5076).

**THE FANTASTICKS**—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another 27 years (or so), so you have another chance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

**THE FLOWERING PEACH**—Clifford Odets's play, with music, about Noah and his family at the time of the flood, adapted into Yiddish by Miriam Kresyn; directed by Roger Sullivan. Jack Rechtzeit and Zipora Spaisman star. Sat. at 8, Sun. at 2 and 5:30 p.m.; $12 to $16. **Folksbiene Theatre,** 123 E. 55th St. (755-2231).

**GROUCHO: A LIFE IN REVUE**—Frank Ferrante has the title role in a musical by Arthur Marx (Groucho's son) and Robert Fisher chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, while Faith Prince takes over the roles of the women in Groucho's life; directed by Allen Belknap. Tues. thru Fri. at 8 p.m, Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50 to $27.50. **Lucille Lortel Theatre,** 121 Christopher Street (307-7171). **IRLS**

**THE HANDS OF ITS ENEMY**—Mark (*Children of a Lesser God*) Medoff's new play, directed by Kenneth Franke, is about a deaf playwright and her director. Featured in the cast are Phyllis Frelich, Jeffrey DeMunn, Robert Steinberg, Ralph Williams, and Joyce Reehling. Tues.–Sun. at 8, Sat. & Sun. at 2:30; thru 12/7; seats $27 for all perf. exc. Sun. eve., which are $22. The Manhattan Theatre Club at the **City Center Theater,** 131 West 55th Street (246-8989).

**HAVE I GOT A GIRL FOR YOU!**—*The Frankenstein Musical,* by Penny Rockwell, Joel Greenhouse, and Dick Gallagher; directed by Bruce Hopkins. It's a new and funny version. Gregory Jbara is the Monster, Dennis Parlato is Igor, Walter Hudson is Dr. Frankenstein (who's got the hots for Hollywood starlets), Semina De Laurentis is the Nurse, and Angelina Fiordellisi is Elke. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50 to $27.50. **Second Avenue Theater,** 189 Second Avenue (674-1460).

**HOW TO SAY GOODBYE**—Mary Gallagher's play dealing with the journey of four friends from 1972 to 1980; directed by Liz Diamond. With D. W. Moffett, Cheryl McFadden, Kathryn Rossetter, and Jason Ruggiero. Wed.–Sat. at 8, Sat. & Sun. at 3; $12–$14; from 11/19. **Vineyard,** 309 East 26th Street (683-0696).

**INITIATION RITES**—Comedy-drama, written and directed by Neal Weaver, is set in a college fraternity during the last hours of Hell Week. Greg Vallee plays the pledgemaster, whose sexual identity crisis wreaks havoc upon everybody around him. Featured in the cast are Chuck Schneider, Sean Hagerty, Robert Bruno, Charles Reynolds, David Mullins, Tom Lasley, and John A. C. Kennedy. Thurs. thru Sat. at 8 p.m., Sun. at 3; $10. Meat & Potatoes Co. at **Alvina Krause Theatre,** 306 West 38th Street (564-3292).

**KRAPP'S LAST TAPE**—Samuel Beckett's classic; directed by the author and starring Rick Cluchey. A man in his sixties listens to and comments on a tape he recorded 30 years earlier. Tues. thru Fri. at 8 p.m., Sat. at 2 and 10; Sun. at 3 & 7; $15–$20; thru 11/30. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

**LADY DAY AT EMERSON'S BAR & GRILL**—Lonette McKee stars again as the legendary Billie Holiday in Lanie Robertson's play with music; directed by André Ernotte. Tues.– Sat. at 8, Sat. & Sun. at 3 p.m.; $22–$27. **Westside Arts,** 407 W. 43rd St. (541-8394).

**LILY DALE**—Molly Ringwald has the title role in Horton Foote's drama focusing on an estranged brother and sister who meet again in Texas after many years. Featured in the cast are Greg Zittel, Don Bloomfield, Jane Welch, Julie Heberlein, Johnny Kline, and Cullen Johnson. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 3 p.m. **Samuel Beckett Theatre,** 412 West 42nd Street (594-2826).

**LITTLE SHOP OF HORRORS**—Based on Roger Corman's 1960 cult-film classic (and scheduled to be a new movie this fall), the weird and funny musical, now in its fourth year, is set in a downtown flower shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

**MAMA I WANT TO SING**—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thurs.–Fri. at 8, Sat. at 2, 5 & 8, Sun. at 3; $10–$19.95. **Heckscher Theatre,** Fifth Ave. at 104th St. (534-2804). ● ●

**MISTER ROBERTS**—A revival of the saga of American sailors in the Pacific during World War II, written by Thomas Heggen and Joshua Logan; directed by Vaughn Patterson. Thurs. thru Sat. at 8 p.m., Sat. and Sun. mats. at 3 p.m.; $12; thru 11/23. **St. Bart's Playhouse,** Park Avenue at 50th Street (751-1616).

**MY PAPA'S WINE**—Zohra Lampert and Stan Lachow star as a mismatched married couple in Ron Mark's story about an Italian-American blue-collar worker, obsessed by his writer's gift, driven to achieve his dream; directed by Peter Frisch. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m.; thru 11/22; $10. **South Street Theatre,** 424 West 42nd Street (279-4200).

**NUNSENSE**—Dan Goggin's musical (and comical) adventures of five nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m; $25 to $27.50. **Douglas Fairbanks,** 432 W. 42nd St. (239-4321).

**OLYMPUS ON MY MIND**—Tom Wopat, Charles Repole, and Susan Powell star in a musical comedy, by Barry Harman and Grant Sturiale, about Jupiter, posing as Amphytrion to spend a night with the latter's wife. Featured in the cast are Naz Edwards, John Scherer, Rusty Riegelman, Peter Kapetan, Danny Weathers, and David Andrew White. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $27.50 to $32.50. **Lamb's Theatre,** 130 West 44th Street (997-1780).

**PENN & TELLER**—Talented stand-up artists, in an uproarious carnival sideshow-type entertainment supervised by Art Wolff, do a few cool things. Beware—schedules change weekly; call for specific details. $20 to $26. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

**STARDUST**—André DeShields, Jim Walton, Michele Bautier, Jason Graae, Maureen Brennan, and Kim Criswell perform in an evening of Mitchell Parish's works in a new musical revue; directed by Albert Harris. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; thru 12/7; $20. **Theatre Off Park,** 224 Waverly Place (627-2556).

**THE STRANGER'S RETURN**—Performances in both Yiddish and English of a comedy-drama with music by Michael Fried and Miriam Kressyn. 11/19 thru 12/7; $12 thru $18. Call theater for specifics as to dates and times. **Triplex Theater 2,** Community College, 199 Chambers St. (618-1980).

**TRIANGLES**—June Bingham's play about Franklin Roosevelt's life from World War I through his death in 1945, which focuses on relationships with his wife, his mother, and his mistress; directed by Aaron Frankel. With Redman Maxfield, Kathleen Butler, Linda Cameron, Albertha Aaye, Diane Warren, Ian O'Connell, Maggi-Meg Reed. Wed.-Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3; $12. **Judith Anderson Theatre,** 422 West 42nd Street (279-4200).

**VAMPIRE LESBIANS OF SODOM**—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author and Becky London. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

## THEATER COMPANIES

**AMERICAN JEWISH THEATRE**—Lloyd Gold's *Passover,* a comedy set in a small town in Georgia about a widowed schoolteacher struggling to keep her family together in the face of many obstacles; directed by Louis W. Scheeder. With Marc Epstein, Doug Wert, Julie Garfield, Jadrien Steele, Ava Haddad, Victor Raider-Wexler, David Howard, and Devon Michaels. Tues. thru Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m. **92nd Street Y,** at Lexington Avenue (427-6000).

**CHICAGO CITY LIMITS**—*Taking Liberties,* improvisational revue, plus audience participation. Wed. and Thurs. at 8:30, Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

**CIRCLE REPERTORY COMPANY**—Michael Higgins and Danton Stone star in Bryan Williams's *In This Fallen City,* a play which spins a web of mystery and deals with the nature of urban violence, heroism, and personal responsibility; directed by Marshall Mason. Running in repertory, thru 11/23, with Caroline Kava's *The Early Girl,* a play about the competition and compassion of prostitutes; directed by Munson Hicks. Featured in the cast are Demi Moore, Roxanne Cabalero, Sharon Schlarth, Robin Bartlett, Pamela Dunlop, and Lily Knight. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 3 and 7:30 p.m.; $22.50 to $26. **Theater,** 99 Seventh Avenue South (924-7100).

**CLASSIC STAGE COMPANY**—Novella Nelson and Steven Coats star in a revival of *Skin of Our Teeth,* directed by Carey Perloff. The Antrobus family tries to survive with a dinosaur at the window and a man named Moses at the back door. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2 p.m.; $20; thru 12/6. **Classic Stage Theater,** 136 East 13th Street (677-4210).

**EQUITY LIBRARY THEATRE**—A revival of *The Pajama Game,* a musical with book by George Abbott and Richard Bissell, with music and lyrics by Richard Adler and Jerry Ross; based on the novel *7½ Cents,* by Richard Bissell. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; thru 11/23. **Equity Library Theatre,** 310 Riverside Drive (663-2028).

**FIRST AMENDMENT**—A musical-comedy improvisational revue. Fri. & Sat. at 8:30 & 10:30; $10–$12.50. **Theatre,** 2 Bond Street (473-1472).

**FOURTH WALL**—*Interview in Buenos Aires,* drama by Soviet playwright Genrikh Borovik, directed by Joan Harvey. In the wake of Allende's murder, a Chilean journalist learns the fate of his words in the hands of a fascist dictatorship. Fri. and Sat. at 8 p.m. **Fourth Wall Theater,** 79 East 4th Street (254-5060).

**HERITAGE THEATRE**—Daphne du Maurier's *Rebecca,* with Louisa Horton, Mark Wilson, Maggie C. Wood, Dale Engle, Patrick Reilly, Julia Brooks, Peter Messney, Scott Lovelady, Anne Cahill; directed by Thomas Luce Summa. 11/21, 22, 28, 29 at 8, 11/23, 30 at 3 & 8. **Chemists' Club,** 52 East 41st Street (679-7575).

**JEAN COCTEAU REPERTORY**—John Webster's *The Duchess of Malfi* (thru 12/7), wherein the gears of Jacobean tragedy grind a woman's thwarted lust into theatrical horror! Anthony Naylor directs. On 11/20, John Steinbeck's *Of Mice and Men* joins the repertory (thru 12/6). It's about the innocent idiot, Lennie, who raches out to love but can only kill; directed by Eve Adamson.. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

**JEWISH REPERTORY THEATER**—Arnold Wesker's *Roots* centers around a girl who looks at her family with new insights as she matures; directed by Edward M. Cohen. Featured in the cast are Nealla Spano, Roger DeKoven, Elaine Rinehart, Bonnie Gallup, and Christopher Merrill. Tues. thru Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m.; $14 to $18. **Jewish Repertory Theatre,** 344 East 14th Street (505-2667).

**LA MAMA**—A revival of Fernando Arrabal's *The Architect and the Emperor of Assyria,* about two men on a desert island; directed by Tom O'Horgan, plays thru 12/28; Wed. thru Sun. at 7:30. *Etiquette,* a musical by William M. Hoffman and John Braden, directed by John Vaccaro, tells of events such as a formal dinner party, a funeral, a masked ball, and a night at the opera, plays thru 12/14. Also, in repertory thru 11/23, Part 3 of Paul Foster's *The Dark and Mr. Stone: The Murder in the Mummy's Tomb,* with Jack DiMonte and James Lally; directed by Stephen Ahern; Wed. thru Sun. at 7:30 p.m.; $8. **La Mama Annex,** 74A East Fourth Street (475-7710).

**MANHATTAN PUNCH LINE**—The company opens its season 11/28 with *Epic Proportions,* by Larry Coen and David Crane; directed by Paul Lazarus. It's a look at the making of a C. B. DeMille–type biblical epic with a cast of 35,000, well, almost 35,000—actually seven. **Judith Anderson,** 424 W. 42nd St. (279-4200).

**MANSTAGE PROJECT**—A new company devoted to plays of male experience: D. R. Andersen's gay mystery-romance *Dancin' in the Dark,* directed by Leslie Irons. Thurs. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 7 p.m.; $10. And in repertory, Mordaunt Shairp's 1933 drama, *The Green Bay Tree,* about an older man who buys a boy from his father. Sun.-Wed. at 8; $8. **Shandol,** 137 West 22nd Street(243-9504).

**NEGRO ENSEMBLE COMPANY**—Leslie Lee's *Warparty* opens the company's twentieth-anniversary season. Story deals with a young mulatto woman searching for her identity. Featured in the cast are Adam Wade, Carla Brothers, Kathryn Hunter, Tico Wells, Roberta Pikser, Kurt Taylor, Brian Thomas, Larry Sharp, and Carmen Mathis. Tues. thru Fri. at 8 p.m., Sat. at 7:30 p.m., Sun. at 7 p.m., Sat. at 3 p.m., Sun. at 2:30 p.m.; $18 and $20; call in advance because schedules vary. **Theatre Four,** 424 West 55th Street (246-8545).

**NEW YORK THEATRE WORKSHOP**—From 11/20, Deborah Pryor's *Burrhead* depicts a girl's journey into womanhood and the dark side of sexuality; directed by Pryor. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10; thru 11/29. **New York Workshop Theatre,** 31 Perry Street (279-4200).

**PAN ASIAN REPERTORY THEATRE**—*Shogun Macbeth,* a production of Shakespeare's enduring classic herein set in 13th-century feudal Japan; directed by John R. Briggs. Featured in the cast are Ernest Abuba and Freda Foh Shen, plus a company of eighteen. Tues. thru Sat. at 8, Sat. at 2; 11/18 thru 12/13; $12 to $16. **Playhouse 46,** 423 West 46th Street (245-2660).

**PLAYWRIGHTS HORIZONS**—Keith Reddin's *Highest Standard of Living,* tells of an American graduate student's odyssey as he shuttles between Moscow and New York; directed by Don Scardino. Featured in the cast are Robert Stanton, Timothy Carhart, Sloane Shelton, Peter Crombie, James Murtagh, Clement Fowler, Leslie Lyles, and Steven Culp. Thru 11/23; $18 to $20. Call theater for details. Playwright Horizons' **Mainstage Theatre,** 416 West 42nd Street (279-4200).

**REPERTORIO ESPANOL**—Ricardo Talesnik's *La Fiaca; Luisa Fernanda: A 20th-Century Spanish Zarzuela; Habana Antologia Musical; Café con Leche; Las Damas Modernas de Guabacoa; Yerma;* Lope de Vega's *Fueteovejuna*; Alejandro Casona's *Prohibido Suicidarse en Primavera.* $12 for plays; $16–$18 for musicals. Thru December. **Gramercy Arts,** 138 East 27th Street (889-2850).

**RIDICULOUS THEATRICAL COMPANY**—*The Artificial Jungle,* playwright-director-star Charles Ludlam's masterpiece of suspense, set in a pet shop on the Lower East Side. Featured in the cast are Everett Quinton, Black-Eyed Susan, Ethyl Eichelberger, Philip Campanaro. Wed. thru Sun. at 8 exc. Sat. when it's at 7 & 10; $20. **Theatre,** One Sheridan Square (691-2271).

**SOHO REP**—Stephen Lowe's comedy, *The Ragged Trousered Philanthropists,* about a group of poor house-painters, painting a Victorian house on stage, who are forced to accept lower and lower wagers in order to keep their jobs. Thru 12/7; $10. **Greenwich House,** 27 Barrow Street (925-2588).

**THEATER IN ACTION**—Grigori Gorin's *The House That Swift Built,* Molière's *Tartuffe,* and Michael McGuire's *God's Birthday in the Year of Our Lord 1945,* in repertory. Thurs., Fri., and Sat. at 8 p.m., Sun. at 3 p.m.; thru 12/28. **Theater in Action,** 46 Walker Street (431-1317).

**13TH STREET THEATER**—Israel Horovitz's *Line,* directed by Stephen Prutting. Tues. thru Sun. at 9:30 p.m.; $8. Nancy Becket's *The Women Here Are No Different,* directed by Jenny O'Hara. Fri. thru Sun. at 7 p.m.; $8. **Theater,** 50 West 13th Street (675-6677).

## OFF-OFF BROADWAY

**Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.**

**ABOUT ABOUT**—Five short plays: John Rawlins's *The Killer;* Jon Chironna's *Second Draft;* Lori Goodman's *For Woo;* Eva Heinemann's *A Fairy Tale;* W. Ross Thomas's *The Chief.* Wed. thru Sat. at 8 p.m., Sun. at 2 and 7 p.m.; 11/19 thru 23. **Our Studios Theatre,** 622 Broadway (382-3535).

**ANNIE WOBBLER**—Arnold Wesker's play in three acts for one actress, stars Sloane Bosniak in the three roles, first as a cockney cleaning woman, second as an honors student at Cambridge, and third as a 41-year-old novelist. Wed. thru Sat. at 8 p.m., Sun. at 3 & 7; $10 for all perf. exc. Sat., which is $13. **Westbeth Theater Center,** 151 Bank Street (279-4200).

**BELLS ARE RINGING**—A revival of the musical by Betty Comden, Adolph Green, and Jule Styne. 11/21 and 22 at 8 p.m., 11/23 at 2 p.m.; $9. **Heights Players Theater,** 26 Willow Pl., Brooklyn (718-237-2752).

**BLUE IS FOR BOYS**—Robert Patrick's romantic farce about love affairs in an all-gay college dormitory. Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; 11/27 thru 1/1/86; $10. **Corner Loft Theatre,** 99 University Place (228-0056).

**BLUES FOR A GOSPEL QUEEN**—Kathi Walker stars as Mahalia Jackson in a musical by Don Evans and John Lewis about the life of Ms. Jackson; directed by Felix E. Cochren. Wed. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 4 p.m.; $6 to $12; thru 12/21. **Billie Holiday Theatre,** 1368 Fulton Street, Brooklyn (718-636-0918).

**A BOY IN NEW YORK CALLS HIS MOM IN L.A.**—John Ford Noonan's play, directed by Pat McNamara, starring Jim Rosin. Wed.-Sat. at 8, Sun. at 3; thru 11/30. FREE! **Quaigh,** 108 W. 43rd St. (221-9088).

**BUTLEY**—Paul Taylor Robertson stars in a revival of Simon Gray's play about a brilliant professor who has become convinced of the utter futility of his profession; directed by Linda Pakri. Thurs. thru Sun. at 8 p.m.; $8; thru 11/23. **Courtyard Theater,** 39 Grove Street (673-5636).

**CHILI QUEEN**—Jim Lehrer (of the MacNeil/Lehrer NewsHour—that's right) has written this play, set in a Texas diner, depicting the confrontation between a young drifter and a waitress which propels them to fame and infamy; directed by Frances Hill. Featured in the cast are Rick J. Porter, Jayne Chamberlin, Fred Burrell, and Paul Doherty. (Lehrer and MacNeil will be heard in the role of TV newsmen.) 11/15, 19 thru 22, 16, 18, 19, 12/3 thru 5, 10 thru 13 at 8 p.m.; 11/20, 12/7 at 3 p.m.; $8. **Hartley House Theatre,** 413 West 6th Street (315-2052).

**A DAY IN THE DEATH OF ELIZABETH**—John Thomas Cooper's play about a young woman (Kathy Lichter) who seeks inner peace by putting her life in order as it comes to an end; directed by Charles Baird. 11/24 thru 26 at 4 p.m. FREE! **Bruno Walter Theatre,** Amsterdam Avenue at 64th St. (718-858-1408).

**DOUBLE BILL**—John Lewter's *Nuptial Song,* directed by John Basil, and T. Wayne Moore's *Honeymoon,* directed by the author. With Nina Tremplay, Martin Barter, John Moser, Gail Hansen, Gordon Jones, Ann Hollywood. Sun.–Tues. at 8; 11/24–12/9. **Hartley House Theater,** 413 West 46th Street (315-2052).

**DOUBLE BILL**—Olwen Wymark's *Lunchtime Concert* and *The Inhabitants,* directed by Edward Weinbaum, and starring Mitchell Lichtenstein, Beatrich Roth, Frederick Naumann. Tues.–Sun. at 8; thru 11/23; $10. **Theatre in Action,** 46 Walker St. (431-7434).

**DOUBLE BILL**—Ken Charles's *Diary of a Stitch Queen* and *Sister Catherine's Holy War,* two contrasting plays; directed by Ken Charles. Featured in the cast are Sandy

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# THEATER

McFadden, Merry Jayne Howard, Michelle Goguen, Catherine Stork, Barbara J. Spence, and Michael T. Henderson. Fri. and Sat. at 8 p.m., thru 11/22. **Cash Performance Space,** 10 East 18th Street (279-4200).

**EDWARD II**—Stephen R. Tracy has the title role in a revival of Bertolt Brecht's allegory of the current stock-market mania, or, mergers and acquisitions on the multinational corporate level! R. Jeffrey Cohen directs, and featured in the cast are Jim Pratzon, Ann Shea, Melody Cooper, Sandra Laub, Brenda Foley, Paul Kerry, Rebecca Godson, Laurence C. Schwartz, and Marty Rudoy. Thurs. thru Sat at 8, Sun. at 7; $8; thru 11/23. **RAAPP Arts,** 220 E. 4th St. (529-5921).

**FINDING NORTH**—A hour-long collection of five short plays: *Baby in the Window* and *The Kingdom of Fish* by Tim Powers; *Graces Before the Mirror, Uncertain Terms,* and *Cryptus and Cinerea: A Tragedy in Ten Minutes,* by Jim Luigs. Tues. thru Sat. at 6:30 p.m.; Sat. and Sun. at 2:30 p.m.; $5. **William Redfield Theatre,** 354 West 45th Street (307-6917).

**FOUR FACES OF LEE**—Lee Bollingers work, directed by Martha LoMonaco. 11/22 at 8:30 and 10:30 p.m., 11/23 at 7 p.m. **The Extrapolating Studio Theatre,** 112 West 21st Street (569-2574).

**GASLIGHT**—Revival of the Victorian thriller by Patrick Hamilton, directed by Ben Jacobs. Featured in the cast are Dawn Volkart, Ron Bohn, Lory Marcosson, Christian Brueckner, and Jane Lindberg. Thurs. thru Sat. at 8 p.m.; $6; thru 11/22. **The Actors' Factory,** 149 West 29th Street (594-1494).

**HOUSE ON MAYHEM STREET**—An ensemble creation conceived and written by Jerry Cofta, Lynn Pyle, and Skeeter Greene, with music by Greg Langdon and directed by Ted Hannan. It takes place in a women's shelter in the Bronx. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10 and $8; from 11/20. Presented by the Mass Transit at the **American Theatre of Actors,** 314 West 54th Street (279-4200).

**MAGIC THEATRE**—New York City's magicians, including David Charne, Abatar, Eric DeCamps, Torkava, and many more, entertain. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m., thru 11/23; $10. **Raft Theatre,** 432 West 42nd Street (947-8389).

**THE MAIDS**—Jean Genet's drama, directed by Assurbanipal Babilla, in which two sisters hatch schemes of vengeance to do away with their "benevolent" mistress. Featured in the cast are Donna Linderman, Karen Linderman, and Katherine Shepard. Fri. thru Mon. at 8 p.m.; $8; thru 12/8. **French Evangelical Church Theatre,** 128 West 16th Street (982-3480).

**MAN WITH A RAINCOAT**—J. Kenneth Campbell plays the detective in William Wise's thriller about a policeman put in charge of a murder case in 1956 who devotes his entire career to this seemingly unsolvable mystery; directed by Stephen Rosenfield. A cast of 20 play 35 characters in 22 scenes. Wed. thru Mon. at 8 p.m., Sun. at 3 p.m.; $10; thru 11/23. **American Folk Theater,** 241 West 55th Street (757-0220).

**MISS JULIE**—A revival of the August Strindberg play, featuring Michele Harper, Rod McLucas, and Barbara von Siebenthal; directed by C. T. Harper. It tells of the daughter of an aristocratic family who becomes passionately involved with the family butler. 11/20 thru 22 at 8 p.m.; $8. The new Grace Repertory Company at the **Grace and St. Paul's Church,** 123 West 71st Street (245-0533).

**NORTH AMERICAN HOMO SAPIENS IN CAPTIVITY**—David Ravel's play about the collision of ancient tribal myths with contemporary American values; directed by Phyllis Ward Fox. With Rob Tossberg, Ron Nummi, Bill Schenker, Christopher Todd, Joey Fortini, Barney Dineen, and Dana Helfrich. Wed. thru Sat. at 8 p.m.; $6 to $7; thru 11/22. **Brooklyn Playworks,** 674 Fourth Avenue, Brooklyn (718-499-2293).

**OCCAM'S RAZOR**—T. C. Burtt Jr.'s play about a man dealing with the death of his brother through two women he feels are involved and might be responsible for the tragedy; directed by Mark Harborth. Sun. thru Wed. at 7:30 p.m.; $8; thru 12/3. **18th Street Playhouse,** 145 West 18th Street (794-9457).

**PAGEANT**—*The Last Word in Beauty,* a musical spoof about our national obsession with beauty pageants (at each performance the audience will actually choose the winner); book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans; directed by Bobby Longbottom. The six female contestants will be portrayed by men. Featured in the cast are Rex Carlton, Bill Fabris, Russell Giesenschlag, Edward Marona, John Salvatore, Dick Scanlan. Thurs. and Fri. at 8 p.m., Sat. at 8 and 11 p.m., Sun. at 3 p.m.; thru 11/23. **Riverwest,** 155 Bank Street (243-0259).

**PIPPIN**—The Washington Square Players of New York University present a musical comedy, with music and lyrics by Stephen Schwartz, book by Roger O. Hirson, directed and choreographed by Chris Clark, about a young man's desire to find freedom and his special place in the world. Pippin is the son of Charlemagne. 11/20 thru 22 at 8 p.m.; $7. **University Theatre,** 35 West 4th Street (598-3067).

**THE RED MADONNA OR A DAMSEL FOR A GORILLA**—Written and directed by Arrabal, play is set in Madrid during the first decades of this century through Franco's rise, and is loosely based on the true story of a young society woman. Wed.–Sun. at 8, Sat. & Sun. at 3; $10. **INTAR,** 420 W. 42nd St.(279-4200).

**THE RISE OF DAVID LEVINSKY**—A musical with book and lyrics by Isaiah Sheffer, and music by Bobby Paul, based on Abraham Cahan's novel about coming to America and finding success; directed by Sue Lawless. Call theater for specifics. **John Houseman Theatre Center,** 450 W. 42nd St. (967-9077).

**SMALL HANDS**—Frank Hoffman's comedy, directed by Meg Brazill, in which two teenagers take a coffee shop hostage because a certain song was not on the jukebox. Thurs.–Sat. at 8; $8; thru 11/22. **University of the Streets,** 130 E. 7th St. (718-383-2850).

**SWAN SONG**—Comedy thriller by John Greenwood and Jonathan Levi, based on British mystery writer Edmund Crispin's novel featuring a locked-room murder. Tony Tanner, who is the director, also is the star. Phone theater for schedules. $8; thru 11/22. **Masur Theatre,** 555 East 90th Street (685-1233).

**TERMINAL BAR**—Paul Selig's comedy brings together three disparate figures in a derelict bar as the city is ravaged by plague; directed by Michael Engler. With Fisher Stevens, Roxanne Rogers, Jayne Haynes. Tues. thru Fri. at 8 p.m., Sat. at 7 & 10 p.m.; $10; thru 12/6. **En Garde Arts,** 270 Lafayette Street (945-3270).

**TEVYE AND HIS DAUGHTERS**—Arnold Perl's serio-comic look at Jewish life in czarist Russia. Thurs.–Sat. at 8, Sat. & Sun. at 3; $7; thru 11/30. **River Stage,** 46 Old Fulton St., Brooklyn (718-852-7360).

**THERESE RAQUIN**—Zola's play, adapted and directed by Steven Baker. Thurs.–Sun. at 8; $5; thru 11/30. **Dramatis Personae Theatre,** 25 E. 4th St. (673-4382).

**TIME OUT OF TIME**—Clifford Mason's drama about a newspaperman in Jamaica who seeks to make changes in the face of the coming revolution; directed by Al Freeman, Jr. Thurs. thru Sun. at 7 p.m., Sat. and Sun. at 3 p.m.; $8. At the Henry Street Settlement's **New Federal Theatre,** 466 Grand Street (598-0400).

**TOP GIRLS**—Barnard presents Caryl Churchill's play, directed by Gordon Gray. 11/19, 20, 22 at 7:30 p.m., 11/21 at 5:30 p.m.; $6. **Minor Latham Playhouse,** Broadway at West 119th Street (280-2079).

**THE TRIAL**—A revival of Franz Kafka's play examining a man's battle in dealing with an anonymous authority, without benefit of law; directed by Timothy Lea. 11/20, 21, 22, at 8 p.m.; $4. **Horace Mann Theatre,** Broadway and W. 120th St. (678-3278).

**TRIPLE BILL**—Three plays by Robert Perring that deal with gay and lesbian relationships: *Secret Love, Best Man,* and *Guest Room.* Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; thru 11/23; $8. **18th Street Playhouse,** 145 West 18th Street (695-2484).

**UNCLE VANYA SHOW**—An improvisational adaptation of Anton Chekhov's *Uncle Vanya,* presented by the Irondale Ensemble. Wed. and Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; thru 11/30; $8 to $10. **Divine Theater,** 50 East 7th Street (666-7856).

**THE WAGER**—Mark Medoff's play, directed by Susan Sternkopf. Tues.–Sat. at 8, Sun. at 3; $8; thru 11/23. **Pearl Theatre,** 125 W. 22nd St. (243-0240).

**WAITING FOR THE PARADE**—John Murrell's play about World War II from the point of view of the women left behind to wait and work for their men; set in Calgary in 1944; directed by Timothy Sanford. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $9; 11/20 thru 12/14. **Art and Work Ensemble Theatre,** 870 Sixth Avenue (213-0231).

## NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

# ART
## EXHIBITIONS

## GALLERIES

**Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.**

## SOLOS

### *Madison Avenue and Vicinity*

**BARBRO BACKSTROM**—Wire-mesh sculptures of the figure, by a Swedish artist, thru 12/13. Simon/Neuman, 42 E. 76th (744-8460).

**HANNELORE BARON**—Landscape collages inspired by Isak Dinesen's memories of her life in Africa, thru 12/3. Schlesinger-Boisanté, 822 Madison (734-3600).

**JACOBO BORGES**—New paintings that are symbolic self-portraits, thru 12/6. CDS, 13 E. 75th (722-9555).

**RICARDO CINALLI**—Monumental pastel murals of mythological scenes, thru 12/20. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

**ROBERT CUMMING**—Invented objects and architecture, thru 12/20. Castelli Graphics, 4 E. 77th (288-3202).

**SONIA DELAUNAY**—Selected works from 1907-1972, including paintings, graphic designs, and sketches for fashions and fabrics, thru 12/31. La Boetie, 9 E. 82nd (535-4865).

**ARNOLD FRIEDMAN**—More than 100 paintings, watercolors, and drawings by this American Modernist, thru 12/27. Salander-O'Reilly, 22 E. 80th (879-6606).

**ANTONIO GAUDI**—Furniture and objects designed by Gaudi, some of which were fabricated by Busquets, thru 12/20. Stone, 48 E. 86th (988-6870).

**BALCOMB GREENE**—Paintings of figures, plus landscapes and seascapes, thru 12/6. Perlow, 980 Madison (517-5858).

**GIACOMO MANZU**—Drawings and sculpture, thru 12/6. Weintraub, 992 Madison (879-1195).

**LUIS MARSANS**—Recent still-life drawings and paintings by a Spanish artist, thru 12/23. Bernard, 33 E. 74th (988-2050).

**LIKA MUTAL**—Carved stone sculptures with interlocking forms and moveable pieces, thru 11/29. Haime, 1000 Madison (772-7760).

**JOHN NEWMAN**—Three recent sculptures, thru 12/13. Hoffeld, 1020 Madison (734-5505).

**GERARDO PITA**—Recent drawings and paintings of architectural views and interiors, thru 12/6. Staempfli, 47 E. 77th (535-1919).

**JACKSON POLLOCK**—Paintings and drawings from 1943-46, including works from the "Equine" and "Sgrafitto" series, thru 12/20. McCoy, 19 E. 71st (570-2131).

**MAURICE PRENDERGAST**—Watercolors of American, Italian, and French scenes, dated 1896-1906, on loan from museums and private collections, thru 12/6. Coe Kerr, 49 E. 82nd (628-1340).

**KEN PRICE**—Recent ceramic sculptures, thru 12/2. Willard, 29 E. 72nd (744-2925).

**ROBERT RAUSCHENBERG**—Sixty drawings from 1958-68, thru 12/6. Acquavella, 18 E. 79th (734-6300).

**JOOP SANDERS**—Paintings and drawings from the 60s and 80s by this Abstract Expressionist, thru 12/6. Kren, 22 E. 65th (861-9933).

**AUGUSTUS VINCENT TACK**—Paintings from the late 1920s, when this artist ventured into abstraction, thru 12/4. Knoedler, 19 E. 70th (794-0550).

**HERK VAN TONGEREN**—New bronze sculptures, thru 12/13. Cordier & Ekstrom, 417 E. 75th (988-8857).

**MAX WEBER**—Paintings from his first Cubist period, 1910-20, and from 1940-60, when he returned to Cubism, thru 11/29. Forum, 1018 Madison (772-7666).

**CHRIS WILMARTH**—Eight new works in bronze, steel, plate and blown glass, in a series entitled, "Delancey Backs (and Other Moments)," thru 12/3. Hirschl & Adler Modern, 851 Madison (744-6700).

### *57th Street Area*

**NICHOLAS AFRICANO**—Recent figurines and paintings entitled, "Lost boy, laughing man," thru 11/29. Solomon, 724 Fifth (757-7777).

**WILLIAM BAILEY**—Recent paintings and drawings, thru 12/3. Schoelkopf, 50 W. 57th (765-3540).

**BERND AND HILLA BECHER/GUNTHER FORG/REINHARD MUCHA**—Photographic and sculptural installations by four German artists, 11/19-12/20. Luhring, Augustine & Hodes, 41 E. 57th (752-3366).

**JOHN BUCK**—Large-scale works that are a combination of sculpture and painting, thru 12/6. Lamagna, 50 W. 57th (245-6006).

**JOHN CAGE**—Drawings from his "Ryonaji Series," thru 12/6. BlumHelman, 20 W. 57th (245-2888).

**JOHN DUFF**—Recent sculpture, thru 11/29. BlumHelman, 20 W. 57th (245-2888).

**LUCIO FONTANA**—Mixed-media works on canvas from the 50s, thru 12/24. Del Re, 41 E. 57th (688-1843).

**MARY FRANK**—Large colored monoprints, painted plaster reliefs, ceramic and papier maché sculptures, and drawings, thru 12/13. Zabriskie, 724 Fifth (307-7430).

**VALERIE JAUDON**—Ten large abstract paintings in primary colors that juxtapose intertwining geometric forms on a modular grid, thru 11/29. Janis, 110 W. 57th (586-0110).

**PAUL JENKINS**—Recent acrylic paintings from his "Broken Prism" series, thru 12/6. Gimpel & Weitzenhoffer, 724 Fifth (315-2033).

**MARINA KARELLA**—Recent oil paintings on canvas and silk, plus sculptures, thru 11/30. Green, 500 Park (371-8288).

**WILLIAM KING**—Recent sculptures in vinyl, wood, and bronze, plus monotypes, thru 12/31. Dintenfass, 50 W. 57th (581-2268).

**COLIN LANCELEY**—Six small relief paintings from the past two years, and one large new work, "Nocturnal Garden," by an Australian artist, thru 12/31. Frumkin, 50 W. 57th (757-6655).

**BERNARD LANGLAIS**—Abstract and figurative wood reliefs from 1959-1964, thru 12/6. Midtown, 11 E. 57th (758-1900).

**JEANETTE LEROY**—Recent works on paper, thru 12/2. Marlborough, 40 W. 57th (541-4900).

**RENE MAGRITTE**—Paintings and gouaches from 1926 through the mid-60s, in an exhibition honoring the 50th anniversary of the artist's first exhibition in the United States at Julian Levy Gallery, thru 12/15. Herstand, 24 W. 57th (664-1379).

**JOHN MARIN**—Forty miniature watercolors, thru 12/13. Kennedy, 40 W. 57th (541-9600).

**RODRIGO MOYNIHAN**—Paintings of studio interiors, still lifes, nudes, and self-portraits that synthesize figurative and abstract elements, by an English artist, thru 11/29. Miller, 41 E. 57th (980-5454).

**GEORGE NICK/HERMAN ROSE**—Recent paintings of New England architecture, landscapes, and interiors/-Recent paintings of landscapes in Western Europe and New York, plus watercolors of flowers in the Caribbean. Thru 12/3. Fischbach, 24 W. 57th (759-2345).

**LINDA PEER**—Wood and fired clay sculptures of the human head, thru 12/13. Pearl, 38 E. 57th (838-6310).

**JULIAN SCHNABEL**—Six recent paintings of landscapes that contain spectral or incongruous occurrences, painted on backdrops from the Kabuki theater, thru 11/29. Pace, 32 E. 57th (421-3292).

**TONY SIANI**—Narrative paintings, thru 12/20. Ross, 50 W. 57th (307-0400).

**WALLACE HERNDON SMITH**—Paintings from the past 50 years, including landscapes, portraits, still lifes, sailing scenes, and cityscapes, thru 12/3. Armstrong, 50 W. 57th (582-8581).

**ANNE TRUITT**—Painted rectilinear wood columns from 1971-1983, thru 12/6. Emmerich, 41 E. 57th (752-0124).

**BETTY WOODMAN**—Recent ceramic works made in Sevrès, Tuscany, New York, and Boulder, thru 11/29. Protetch, 37 W. 57th (838-7436).

### *East Village*

**GRETCHEN BENDER**—A series of new works entitled "Memory Management," thru 11/28. Nature Morte, 204 E. 10th (420-9544).

**DAVID DIAO**—Recent geometric paintings, thru 12/7. Postmasters, 66 Ave. A (477-5630).

**AUDREY FLACK**—Religious paintings from the collection of the artist, private lenders, the Meisel Gallery, the Metropolitan and Whitney museums, thru 11/28. Cooper Union, 7th St. and Third Ave. (254-6300).

**RODNEY ALAN GREENBLAT**—Three-dimensional wall works and free-standing sculpture, thru 11/30. Mansion, 167 Ave. A (477-7331).

**CHRIS GRIFFIN**—New wood and terracotta sculpture based on geometric and organic forms, thru 12/14. Pictogram, 443 E. 9th (505-5576).

**CHARLES HEWITT**—Turbulent landscapes, in oil on canvas, thru 11/30. M-13, 413 E. 9th (505-9016).

**JEANNE JAFFE**—Life-size sculptures and frieze reliefs constructed of cast paper, thru 12/11. 9th Precinct, 309 E. 5th (982-7933).

**RUTH KLIGMAN**—Six large-scale abstract paintings in pastel, metallic colors, thru 12/7. Donahue, 520 E. 11th (477-3442).

**ADAM KURTZMAN**—Life-size figures, masks, wigs, and "fish" hats, all made of paper maché, thru 12/2. On the Wall, 328 E. 11th (460-0963).

**ARNOLD MESCHES**—Recent paintings that juxtapose imagery from the present and the past, 11/21-12/21. Shainman, 500 E. 11th (460-5890).

**TONI PUTNAM**—Small bronze sculptures that incorporate symbols from mythology and the occult, with polychrome patinas, thru 12/7. Salvador, 216 E. 10th (228-3165).

**TIM ROLLINS + K.O.S.**—Paintings based on *Moby Dick* and *Alice in Wonderland,* by Rollins and his South Bronx high school students, thru 11/30. Gorney, 204 E. 10th (420-1760).

**BRUNO SCHMIDT**—Sculptures and paintings of elongated figures, thru 12/7. Casas Toledo Oosterom, 235 E. 4th (777-2177).

**LEONID SOKOV**—Paintings and sculpture that combine imagery from popular culture and traditional folkloric sources, by a Russian emigré, thru 11/30. Zeus-Trabia, 437 E. 9th (505-6330).

### *SoHo and TriBeCa*

**JOHN AHEARN/RIGOBERTO TORRES**—Recent collaborative multi-figure sculptures that portray situations par-

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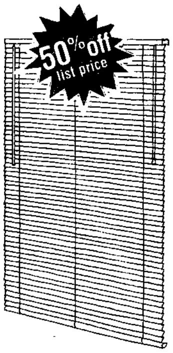

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ticular to the South Bronx, thru 12/3. Alexander, 59 Wooster (925-4338).

**DOUG ANDERSON**—Paintings of hallucinatory images with glossy, high-key colors, thru 12/6. Kind, 136 Greene (925-1200).

**HOWARD BEN TRE**—New cast glass sculptures inspired by the artist's visit to the first Jewish cemetery in Prague, thru 11/29. Cowles, 420 W. Broadway (925-3500).

**JOSEPH BEUYS**—Major works, including several environmental sculptures, drawings, blackboards, and a vitrine, thru 11/29. Feldman, 31 Mercer (226-3232).

**BARD BREIVIK**—Recent sculpture in black granite, cast iron, wire, and vine, by a Norwegian artist, thru 12/6. Van Eck, 420 W. Broadway (219-0717).

**FRANCESCO CLEMENTE**—Self-portrait monotypes, in oil on paper, 11/22–12/20. Sperone Westwater, 142 Greene (431-3685).

**RAPHAEL COLLAZO**—Recent paintings and drawings with curvilinear shapes, thru 11/29. Erpf, 568 Broadway (925-6160).

**EMILIO CRUZ**—Monumentally-scaled paintings of mythological fantasies, thru 11/29. Shapolsky, 99 Spring (334-8172).

**VIRGINIA CUPPAIDGE**—Abstract paintings, thru 11/29. Rosenberg, 115 Wooster (431-4838).

**ELLEN DRISCOLL/CAROLE SEBOROVSKI**—Recent sculpture/Etchings. Thru 12/20. Brandt, 568 Broadway (431-1444).

**DON EDDY**—Realist paintings that combine landscapes with personal imagery, thru 12/17. Hoffman, 429 W. Broadway (966-6676).

**NATALIE EDGAR**—Paintings based on the Carrara mountains in Northern Italy, thru 12/6. Ingber, 415 W. Broadway (226-2221).

**FLECHEMULLER**—Recent paintings that have central images such as fishing lures and chairs, in a series entitled, "Texas Style," thru 11/29. Plumb, 81 Greene (219-2007).

**MICHAEL GITLIN**—Wood and mixed-media sculptures, thru 12/6. Davis, 568 Broadway (219-1444).

**DENISE GREEN**—Recent abstract paintings with geometric objects in them, made in India, Italy, and Australia, thru 11/29. Viafora, 568 Broadway (925-4422).

**DUNCAN HANNAH**—Recent figurative paintings, thru 11/29. Semaphore, 137 Greene (228-7990).

**WOPO HOLUP**—Cement wall reliefs with classical motifs, 11/20–12/20. Bouckaert, 100 Hudson (925-6239).

**R. L. KAPLAN/KEN KIFF**—Seven recent paintings that incorporate "skywriting"/Paintings of primal landscapes filled with fantasy characters. Thru 11/29. Thorp, 103 Prince (431-6880).

**MARK KATANO/PHILIPPE JUDLIN**—Large-scale abstract paintings/Assemblage paintings. Thru 12/13. Green, 152 Wooster (982-3993).

**GARY KUEHN**—Wall pieces, sculptures and drawings from 1976–86, thru 12/6. Roeder, 545 Broadway (925-6098).

**BERTRAND LAVIER**—Recent works by a French sculptor who paints and alters everyday objects, 11/19–12/20. Gibson, 568 Broadway (925-1197).

**LISA LAWLEY**—Recent paintings that explore some of the more exotic and abstract elements of the natural world, thru 11/29. Beitzel, 113 Greene (219-2863).

**DAVID MARGOLIS**—Riveted aluminum sculptures and fresco paintings in an exhibition celebrating the artist's 75th birthday, thru 11/29. Hudson, 105 Hudson (925-7290).

**GERRY MOREHEAD**—New paintings, thru 12/6. Gladstone, 99 Greene (431-3334).

**STEPHEN MUELLER**—Recent abstract paintings, thru 11/27. Nosei, 100 Prince (431-9253).

**MARIA NAZOR**—Paintings in pastel on paper, of complex cartographic configurations, thru 12/13. Rubin, 411 W. Broadway (226-2161).

**JEAN-FRANCOIS OCTAVE**—Monochromatic sepia-toned paintings that address the issue of "beauty," thru 12/20. Wood, 127 Spring (431-6003).

**ELLEN PHELAN**—Large-scale paintings based on the landscape, plus a selection of drawings, thru 11/29. Toll, 146 Greene (431-1788).

**LOIS POLANSKY**—Handmade paper works, thru 12/3. Milliken, 98 Prince (966-7800).

**SIGMAR POLKE**—New paintings that combine decorative motifs found in Durer's work with ephemeral, vaporous backgrounds, thru 11/29. Boone, 417 W. Broadway (431-1818).

**ROLAND POULIN**—Coffin-like sculptures, plus drawings, thru 12/13. 49th Parallel, 420 W. Broadway (925-8349).

**ROBERT RAUSCHENBERG**—Recent works, thru 11/22. Castelli, 420 W. Broadway (431-5160).

**WADE SAUNDERS**—Recent sculpture, thru 12/6. Brown, 100 Greene (219-1060).

**JOEL SHAPIRO**—Recent sculptures in bronze and wood, plus charcoal and chalk drawings, thru 12/6. Cooper, 155 Wooster (674-0766).

**TIM SNELL/KURT OSSENFORT ELYSE TAYLOR**—Narrative paintings with cartoon-like imagery, in bright, flat colors, thru 12/6. Neale, 320 Lafayette (431-5077).

**JONATHAN SILVER**—Sculpture from 1976 to the present, thru 11/29. Gruenebaum, 415 W. Broadway (966-3646).

**TONY TASSET**—Three-dimensional objects made of materials such as animal hides, cushions, and furniture legs, thru 12/6. Burgin, 270 Lafayette (219-8379).

**LEE TRIBE**—Recent steel sculptures, thru 11/29. Munroe, 415 W. Broadway (226-0040).

**ANDY WARHOL**—Hand-painted images taken from popular comic strips, from 1960–62, thru 6/13. Dia Art Foundation, 77 Wooster (431-9232).

**LAWRENCE WEINER**—New work, thru 11/22. Castelli, 142 Greene (431-6279).

**THORNTON WILLIS/FRANCOIS MORELLET**—Recent paintings with geometric forms/Recent paintings. Thru 11/29. Oscarsson Siegeltuch, 568 Broadway (431-3550).

**JOHN WISSEMAN**—Works on paper in a "pouchoir" technique, of classical figures, thru 12/6. Pellicone, 47 Bond (475-3899).

### *Other*

**ROBERT DELFORD BROWN**—Recent paintings in a series entitled, "Maps to Nevada," by an artist who staged "happenings" during the 60s, thru 12/3. Perlson, 408 W. 14th (620-0154).

**ALLAN GRAHAM**—Wood sculptures that have mixed-media, such as newspaper comic strips and pages of poetry, on their surfaces, thru 12/12. Cornelius, 170 Fifth (243-7171), Mon.–Fri., Sat. by appt.

**ANDY WARHOL**—His "Oxidation Paintings" from 1978, thru 12/24. Gagosian, 521 W. 23rd (807-0807).

**RANDY WOODARD**—Ceramic wall-hangings and paintings, thru 11/26. Gotham, 317 E. 46th (754-1223).

## *GROUP SHOWS*

### *Madison Avenue and Vicinity*

**CORSINI**—162 E. 63rd (371-6455). Italian Old Master paintings; thru 11/29.

**GALDY**—19 E. 71st (517-8576). "The Bruegel Family and Their Times: Flemish and Dutch Paintings of the 16th and 17th Centuries," 11/19–12/15.

**HIRSCHL & ADLER**—21 E. 70th (535-8810). A survey of American art from the turn of the century to the 1950s, with works by Dove, Hartley, Murphy, Nadelman, O'Keeffe, Sheeler, Stieglitz, others; thru 12/6.

**SCULPTURE CENTER**—167 E. 69th (879-3500). "The Sculptural Membrane," with works by Bontecou, DiCapua, Ghiz, Hepper, Mayer, Michael, Wood; thru 12/2.

**SHEEHAN**—52 E. 79th (772-7777). American prints dating from the mid-18th century to the mid-20th century, by Bingham, Johnson, Sargent, Whistler, others; thru 12/30.

### *57th Street Area*

**FRENCH**—41 W. 57th (308-6440). "Telling Art," with narrative paintings by Birmelin, Haney, Leslie, McCoy, Muller, Nickson, Tansey, Van Horn, Witkin; thru 12/6.

**KENT**—41 E. 57th (980-9696). "Visionaries," with sculpture by Archipenko, Arp, Giacometti, Gonzalez, Lipshitz, Moore, Rodin, Rosso, Smith; thru 1/3.

**MARLBOROUGH**—40 W. 57th (541-4900). Works by 33 modern masters, including Bacon, Matisse, Mondrian, Picasso, Pollock, Utrillo, others; thru 12/2.

**TILTON**—24 W. 57th (247-7480). Recent works by Cemin, Icaro, Kessler, Plate, Purdum, Scheibl, others; thru 12/24.

**WASHBURN**—41 E. 57th (753-0546). "50 Years Ago: WPA/AAA," with works by Bolotowsky, Ferren, Gallatin, Greene, de Kooning, Matulka, McNeil, Morris, Reinhardt, Swinden, others; thru 11/29.

### *East Village*

**CIRCLEWORK VISIONS**—117 E. 7th (533-0354). "Man-Made Machine," with works by Spear, Toth, Towner; thru 11/30.

**DRAMATIS PERSONAE**—25 E. 4th (384-3997). Collaborative works by Botts, Dean, Frangella, Gilbert-Ryan, Handorff, Westfall, Wall, others; 12/7.

**KENKELEBA HOUSE**—214–16 E. 2nd (254-5269). "Self-Portrait," with works by Corn, Gilmour, Heap-of-Birds, Pink, Searles, others; thru 12/21.

**LA MAMA**—6 E. 1st (505-2476). "The City and the Street," with paintings, photographs, and sculpture by Braczyk, Dydo, Ess, Hujar, Rice, Sparre, Thek; thru 12/16.

**LOUGHELTON**—19 E. Second Ave. (529-2288). "Fabricated, Not Found," with sculpture and drawings by Apfelbaum, Duff, Franklin, Henkel, Knowlton, Lere, Whisler, Wool, Vital; thru 12/7.

**PARKER BRATTON**—322 E. 11th (228-7023). A group show curated by Richard Bosman; thru 11/30.

**P.P.O.W.**—337 E. 8th (529-1313). "Force of Circumstance," with works by five British artists, in cooperation with Interim Art, London; thru 11/30.

### *SoHo and TriBeCa*

**ALLEN**—110 Greene (334-9710). Works by Doktori, Galligan, Lawrence, Serrano, Telfair; thru 12/20.

**ALTERNATIVE MUSEUM**—17 White (966-4444). "Repulsion: Aesthetics of the Grotesque," with works by Azaceta, Gonzalez, Ossorio, Saul, others; thru 12/3.

**ART IN GENERAL**—79 Walker (219-0473). "Multiple Choice," with works by Albers, Aptekar, Battenfield, Sills, others; thru 11/28.

**ARTISTS SPACE**—223 W. Broadway (226-3970). "The Fairy Tale: Politics, Desire and Everyday Life," with works by Acconci, Belshe, Casabere, Fraser, Lawler, Sanchez, others; thru 11/26.

**CLOCKTOWER**—108 Leonard (233-1096). Paintings by Neil Williams and James Rosenquist; thru 11/30.

**DI LAURENTI**—383 W. Broadway (925-5100). "ArtItalia '86: Works of Italian Artists"—an overview of work from the 60s to the present; thru 12/20.

### *Other*

**AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS**—Audubon Terrace, 633 W. 155th (593-6307). Tues.-Sun. 1-4. "38th Annual Academy-Institute Purchase Exhibition (Hassam and Speicher Fund)," with works by Arneson, Golub, Martin, Samaras, Shapiro, Stella; thru 12/14.

**INTERNATIONAL DESIGN CENTER OF NEW YORK CENTER ONE**—30-30 Thomson Ave., Long Island City (718-937-7474), Mon.–Fri. 9–5, Sat. 11-5, closed 11/28–29. "The Chair Fair"—an exhibition of 400 chairs designed during the past ten years; thru 12/5.

**LEHMAN**—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8109). Landscape, in painting and sculpture by Amenoff, Bartlett, Cucchi, Goldstein, Innerst, Kiefer, Lucero, others; thru 12/14.

**P.S. 1**—46-01 21st St. (718-784-2084). "John McCracken: Heroic Stance;" "Preview: Nine French Painters;" "Sue Coe: Malcolm X Series;" "Special Projects;" "Building Machines;" "James Turrell: Meeting an Installation" (by app't only); "Larry Miller: Accord;" thru 12/21.

## PHOTOGRAPHY

**LYNN BIANCHI/ROBERT BIANCHI**—Photographs of male and female nudes by both, thru 11/30. Ledel, 168 Mercer (966-7659).

**DAVID CABRERA**—Paintings composed of stretched multi-colored polyester on birch board and color photographs mounted in display cases with disposable razors, thru 12/9. 303, 303 Park (477-4917).

**ROBERT CAPA/DAVID SEYMOUR-"CHIM"**—Photographs of the Spanish Civil War by both, thru 12/31. Spanish Institute, 684 Park (628-0420).

**IMOGEN CUNNINGHAM**—Photographs from the 20s and 30s, including portraits and close-up studies of plants and nudes, thru 12/6. Photofind, 138 Spring (334-0010).

**ROBERT FRANK**—Photographs, mostly multiple images, from 1940–85, that reveal the personal issues in this photographer's life, thru 11/29. Pace/MacGill, 11 E. 57th (759-7999).

**LEE FRIEDLANDER/LEN JENSHEL**—"Cherry Blossom Time in Japan"—a new book of photogravures/Recent color photographs made in conjunction with the film, *True Stories*. Thru 12/13. Miller, 138 Spring (226-1220).

**NAN GOLDIN**—Photographs that document intimate rituals and relationships through intensely personal portraits, in a series entitled "The Ballad of Sexual Dependency," thru 12/31. A slide presention will also be given on 11/19, 12/5, 12/12, 12/19 at 7, $10. Burden, 20 E. 23rd (475-8790).

**GEORGE HOYNINGEN-HUENE**—Photographs from 1920–40, thru 12/6. Staley-Wise, 177 Prince (777-1590).

**I.C.P.**—1130 Fifth (860-1777) Tues. 12-8, Wed.–Fri. 12–5, Sat.–Sun. 11-6. $2.50 admission. "Alfred Eisenstadt: Eisie at 88"; "David Seymour "Chim": The Early Years, 1933–1939," thru 1/11.

**VERA LEHNDORFF/HOLGER TRULZSCH**—Collaborative polacolor prints, some of them almost life-size, taken in Prato, Italy, and printed in the Polaroid Corporation's facility in Cambridge, Mass., thru 11/29. Stoler, 13 White (966-5090).

**TEOBERT MALER/ALFRED P. MAUDSLAY**—Photographs of Maya ruins by both, taken in the late 1800s, thru 12/24. Center for Inter-American Relations, 680 Park (249-8950).

**SHEILA METZNER**—"Objects of Desire"—color portraits of the photographer's friends and family, thru 11/29. Wolf, 30 W. 57th (586-8432).

**ANDREW MOORE**—Large-scale color photographs composed of several layers of imagery, often of disparate subjects, thru 12/6. Lieberman & Saul, 411 W. Broadway (431-0747).

**PHOTOCOLLECT**—740 West End (222-7381). Photographs of railroad imagery from the 19th and 20th centuries, by Abbott, Delano, Fink, Goldin, McFarland, Metzger, Steiglitz, Watkins, others; thru 11/29.

**PRAKAPAS**—19 E. 71st (737-6066). Photographs by artists, including Bayer, Magritte, Rodchenko, Ubac, others; thru 12/20.

**PHILIP TRAGER**—Photographs of Andrea Palladio's 16th-century villas, in conjunction with the photographer's latest book, "The Villas of Palladio," thru 11/29. Witkin, 415 W. Broadway (925-5510).

**RAOUL UBAC**—Photographs from his Surrealist period (1936–39), thru 11/29. Miller, 41 E. 57th (980-5454).

## MUSEUMS

**AMERICAN MUSEUM OF NATURAL HISTORY**—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . City of Light; thru 3/1 . . .Dark Caves, Bright Visions: Life in Ice Age Europe; thru 1/18 . . . Ladies in the Field: The Museum's Unsung Explorers; thru April. . . Origami Holiday Tree; 11/24–1/6.

**ASIA SOCIETY**—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Art of Japan: Selections from The Burke Collection; thru 12/7.

**BROOKLYN MUSEUM**—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $3 suggested donation; students $1:50; seniors $1. The

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## ART

Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Celebration Textiles: Faces and Places; thru 12/1 . . . Reinstallation of Islamic Collection . . . The Machine Age In America 1918–1941; thru 2/16 . . . American Works on Paper 1918–1941; thru 12/1 . . . Hiroshige's One Hundred Famous Views of Edo: Autumn (Part II); thru 1/5. . . Magic in Miniature: Ancient Egyptian Scarabs, Seals, and Amulets; thru 6/29.

**COOPER-HEWITT MUSEUM**—Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $3; seniors and students $1:50, free Tues. after 5 . . ."I'll Buy That: 50 Years of American Consumer Products;" thru 1/4 . . . Berlin 1900–1933: Architecture and Design; thru 1/25. . . Recollections: A Decade of Collecting; 11/25–3/1. . .Perspective: The Illusion of Space; 11/25–3/1. . . Milestones: 50 Years of Goods and Services; thru 1/4.

**FRICK COLLECTION**—1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1, students and seniors 50¢. Sun. 1-6; $2. Children under 10 not admitted.

**GUGGENHEIM MUSEUM**—Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3.50, students and seniors $2. (Free Tues. 5-9) . . . Works by Richard Long; thru 11/30 . . . Angles of Vision: French Art Today; thru 11/30.

**JEWISH MUSEUM**—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Holocaust by George Segal . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Mariana Cook Photographs: Israeli Portraits; thru 1/4 . . . Recent Israeli Art: Selections from the Jewish Museum Collection; thru 12/21 . . . In The Picture; thru Aug. '87 . . . Among Ancient Empires: Recent Excavations in Emeq Hefer, Israel; thru 3/22.

**METROPOLITAN MUSEUM OF ART**—Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4:50; students and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru Jan. '87 . . . Selections from the Collection of Mr. and Mrs. Henry Pearlman; thru Jan. '87 . . . Bamana: Sculpture from West Africa; thru 3/1/87 . . . Orthodoxy and Individualism: Seventeenth-Century Chinese Painting; thru 1/31 . . . Treasures of the Holy Land: Ancient Art from the Israel Museum; thru 1/4 . . . 15th–18th Century French Drawings in the Metropolitan Museum of Art; thru 1/4 . . . In Pursuit of Beauty: Americans and the Aesthetic Movement; thru 1/11 . . . Keynotes: Two Centuries of Piano Design; thru mid-Dec. . . Van Gogh in Saint-Remy and Auvers; 11/25–3/22. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-5:15. Medieval Collection.

**PIERPONT MORGAN LIBRARY**—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation . . . W.S. Gilbert (1836-1911); thru 1/18. . . Collecting for the Morgan Library, 1982-1986: Ovid, Mantegna, Mahler, Plutarch, Jefferson, Degas; 11/20–1/18.

**MUSEUM OF MODERN ART**—11 W. 53rd St. (708-9400). Daily 11-6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. . . Morris Louis; thru 1/4 . . . New Photography II; thru 1/6 . . . Projects: Justen Ladda; thru 1/6. . . Francesco Clemente: The Departure of the Argonaut; thru 2/10.

**MUSEUM OF THE CITY OF NEW YORK**—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. Rooms From the Home of John D. Rockefeller Sr. . . . The Best of the Best-Dressed List; thru 5/14 . . . Selling The Show: Turn-of-the-Century Theatre Posters; thru 5/10.

**NATIONAL ACADEMY OF DESIGN**—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2.50, seniors and students $2 . . .In Support of Liberty: European Paintings of the 1883 Pedestal Fund Art Loan Exhibition; thru 11/30.

**NEW MUSEUM OF CONTEMPORARY ART**—583 Broadway (219-1222). Wed., Thurs., Sun. 12-6, Fri. noon-10, Sat. noon-8. Closed Mon. & Tues. Suggested admission $3. A Distanced View: One Aspect of Recent Art from Belgium, France, Germany and Holland; thru 11/30.

**NEW-YORK HISTORICAL SOCIETY**—Central Park West at 77th St. (873-3400). Tues.-Sat. 10-5, Sun. 1-5. $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry; thru 2/22 . . . Storied Shores: Lake George in Legend and History; thru 1/11 . . . Made for New York: Antique Toys from the Lawrence Scripps Wilkinson Collection; thru 3/1 . . . The Pleasure of Your Company: Parties and Balls in New York City; thru 3/15. . . A Portrait of Livingston Manor: 1686–1850 11/22 - 2/15

**NEW YORK PUBLIC LIBRARY**—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10-6; some collections to 9 . . . . Max Ernst: Beyond Surrealism; thru 1/17. . . Women and Literature: English and American Writers from the 18th Century to the Present; thru 5/30. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. . . Transformations in the Performing Arts in 18th Century France; thru 1/17.

**STUDIO MUSEUM IN HARLEM**—144 W. 125th (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. $1.50; children 50¢. The Stone Churches of Ethiopia; thru 12/28 . . . Contemporary Sculpture from the Permanent Collection; thru 12/28 . . . Nellie Mae Rowe: Folk Artist; thru 12/28.

**WHITNEY MUSEUM**—Madison Ave. at 75th St.(570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $4, seniors $2. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Major Acquisitions Since 1980: Selected Paintings and Sculpture; thru 11/30 . . . John Singer Sargent; thru 1/4 . . . Mary Lucier: Ohio at Giverny; thru 1/18. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Contemporary Cutouts; 11/26–2/17. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts. (554-1113). Twentieth-Century American Art: Highlights of the Permanent Collection . . . The Interpretive Link: Abstract Surrealism into Abstract Expressionism; thru 1/21.

## AUCTIONS

**CHRISTIE'S**—502 Park Ave., at 59th St. (546-1000). 11/19 at 10: Old Master Prints. On view from 11/14. 11/19 at 7: Impressionist and Modern Paintings and Sculpture, Part I. 11/20 at 10:30 & 2: Impressionist and Modern Paintings, Drawings, Watercolors, and Sculpture, Part II. On view from 11/14. 11/21 at 10 & 2: Botanical, Horticultural and Natural History Books, Drawings, and Prints. On view from 11/14. 11/25 at 2: Latin American Paintings, Drawings, and Sculpture. On view from 11/21. **East,** 219 E. 67th St. (606-0400). 11/20 at 10: Arms and Armor - The Lindsey Collection. On view from 11/15. 11/21 at 10: Arms and Armor. On view from 11/15. 11/25 at 10: 19th and 20th Century European and American Paintings. On view from 11/21.

**DOYLE**—175 E. 87th St. (427-2730). 11/19,20 at 10: By Order of the Provident Loan Society: Jewelry, Watches, Silverware, Numismatics and Philatelics. On view from 11/15.

**PHILLIPS**—406 E. 79th St. (570-4830). 11/25 at 2 & 6: 20th Century Furniture and Related Decorative Arts. On view from 11/20.

**SOTHEBY'S**—York Ave., at 72nd St. (606-7000). 11/19 at 10:15: Expressionist Watercolors from the collection of Charles Tabachnick, Toronto. On view from 11/13. 11/19 at 2: Impressionist and Modern Drawings. On view from 11/13. 11/19 at 2: Impressionist and Modern Paintings, Drawings and Sculpture, Part II. On view from 11/13. 11/20,21 at 10 & 2, 11/22 at 2: Old Master, 19th & 20th Century and Contemporary Prints. On view from 11/15. 11/24 at 10:15 & 2: Pre-Columbian Art. On view from 11/20. 11/24 at 10:15 & 2: Antiquities. On view from 11/20. 11/25 at 10:15 & 2: European Works of Art. On view from 11/20. 11/25 at 10:15 & 2, 11/26 at 10:15: Important Books and Manuscripts relating to Cookery and Gardening. On view from 11/21. 10/25 at 7, 11/26 at 10:15: Latin American Paintings. On view from 11/20.

# MUSIC AND DANCE

## MUSIC & DANCE DIRECTORY

**Carnegie Hall and Carnegie Recital Hall,** Seventh Ave. at 57th St. (247-7800)

**City Center,** 131 W. 55th St. (246-8989)

**Joyce Theater,** 175 Eighth Ave. at 19th St. (242-0800)

**Lincoln Center:** 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

**Madison Square Garden,** Seventh Ave. at 33rd St. (563-8000)

**Merkin Concert Hall,** Abraham Goodman House, 129 W. 67th St. (362-8719)

**Metropolitan Museum,** Fifth Ave. and 82nd St. (570-3949)

**92nd St. Y,** on Lexington Ave. (427-4410)

**Radio City Music Hall,** Sixth Ave. and 50th St.(757-3100)

**Symphony Space,** Broadway at 95th St. (864-5400)

**Town Hall,** 123 W. 43rd St. (840-2824)

## CONCERTS

### *Bryant Park Ticket Booth*

**HALF-PRICE TICKETS,** for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

### *Wednesday, November 19*

**GUARNERI STRING QUARTET,** with pianist Leon Fleisher. Haydn's Quartet in B-flat, Op. 76, No. 4, "Sunrise"; Debussy's Quartet in g, Op. 10; Schmidt's Piano Quintet in G. 92nd Street Y at 8. $11–$15.

**MARGARET MILLS,** pianist. Schumann's *Phantasiestuecke,* Op.12; Richard Wilson's *Intercalations* (world premiere); Mozart's Fantasia in c, K. 396; Anthony Newman's *Variations and Fugue on Bach* (world premiere). Merkin Concert Hall at 8. $8.

**ORCHESTRAL MANOEUVRES IN THE DARK**—Radio City Music Hall at 8. $18.50.

**HUNTER SYMPHONY,** Clayton Westermann conductor; soprano Mary Prime. Overture to Mozart's *The Impresario*; Barber's *Knoxville: Summer of 1915;* Shostakovich's Symphony No. 5. Hunter College Auditorium, 69th St. east of Park Ave. (772-5020), at 8. $5.

**GRETCHEN LANGHELD ENSEMBLE**—Alternative Museum, 17 White St. (966-4444), at 8. $6.

**ALAN MOVERMAN,** pianist. Works by Scarlatti, Beethoven, Schubert, Copland. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

**ANDREW BOLOTOWSKY,** flutist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

**AN AFTERNOON OF SCHUBERT**—St. Bartholomew's Church, Park Ave. at 50th St., at 12:10. Free.

**MAXINE SULLIVAN,** vocalist. St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $2.

**THEODORE MOOK,** cellist/**MARCIA ECKERT,** pianist. Beethoven, Chopin, Carter. Hunter College, Room 1527 North, Park Ave. and 69th St., at 2. Free.

**ROGER ZAHAB,** violinist/**MARCIA ECKERT,** pianist. Works by MacBride, Mamlok, Fink, D. Mahler, Cage, Ives, Zahab. First Unitarian Church, Monroe at Pierrepont Sts., Brooklyn (212-787-0517), at 8. $5.

**SWEET HONEY IN THE ROCK,** women's quintet. Hostos Community College, 500 Grand Concourse at 149th St. (960-1008), at 7. Admission by free ticket only.

**LEHMAN COLLEGE CHAMBER PLAYERS**—Works by Mendelssohn and Smetana for violin, viola, and cellist. Lehman College Center, Bedford Park Blvd. West at Goulden Ave., Bronx (960-8833), at 12:30. Free.

**JAMAICA ARTS CENTER JAZZ ENSEMBLE,** Harold Ousley director. 161-04 Jamaica Ave., Queens (718-658-7400), at noon. Free.

**BROOKLYN COLLEGE**—At 12:15, guitarist Michael Cedric Smith. At 5:30, an informal "pillow-and-chair" student recital. Both at Levenson Hall, Flatbush and Nostrand Aves. (718-434-1900). Free.

### *Thursday, November 20*

**NEW YORK PHILHARMONIC,** Zubin Mehta conductor; pianist Martha Argerich. Bach's Brandenburg Concerto No. 6; Hindemith's *Mathis der Maler* Symphony; Beethoven's Piano Concerto No. 2. Avery Fisher Hall at 8. $7.50–$35.

**THE FADE CAMERATA**—Soprano Heidi Nitze, violinist Martin Agee, cellist Christine Scafidi, pianist John Van Buskirk. Works by Cesti, Gabrieli, Torelli, Dencke, Antes, Beethoven, Gliere, Rachmaninoff, Rubbra. Merkin Concert Hall at 8. $9.

**TRIO MUSICA HISPANA,** with oboist German Caceres. Carcach, Caceres, Lifchitz, Piston, Cervantes, Villa-Lobos. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $8.

**MISCHA MAISKY,** cellist. Bach's Suites for Unaccompanied Cello, Nos. 4, 1, and 5. (Next recital, see 11/23.) Metropolitan Museum at 8. $12.

**ZEITGEIST,** new-music ensemble. Works by Cage, Fuentes, Stokes, Rzewski. Greenwich House, 27 Barrow St. (362-3366), at 8. $10.

**ZAIDEE PARKINSON,** pianist/**DAVID SMITH,** countertenor. Bach, Purcell, Ives. Green Auditorium, JASA, 40 W. 68th St. (724-3200), at 1. Free.

**CONCERTS PLUS**—"Beethoven as You've Rarely Heard Him." Pianists Daniel Epstein, Bernard Rose; baritone Ben Holt, violinist Ruth Waterman, other instrumentalists. WQXR Auditorium, 229 W. 43rd St. (570-2933), at 7. $15 (phone for availability).

**WILLIAM ANDERSON,** guitarist. Bach, Dowland, Sor, Kupferman. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

**JUILLIARD SCHOOL**—At 5, "Liederabend," vocal chamber music. At 8, trumpeters Adam Bookspan, Daniel Gelfand. Paul Hall, 155 W. 65th St. (874-7515). Free.

**CHAMBER SOUND**—Works of Ibert, Quantz, Barber, Mozart. Webster Library, York Ave. at 78th St. (288-5049), at 7. Free.

**DUO CANTABILE**—Citicorp Center Market, Lexington Ave. and 53rd St., at 12:30. Free.

**BARGEMUSIC**—Pianist William Doppmann, cellist Stephen Kates, violinist Daniel Phillips. Mozart's Sonata, K. 304; Rachmaninoff's Sonata, Op. 19; Beethoven's Piano Trio in G, Op. 1, No. 2. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

**CONSERVATORY WIND ENSEMBLE,** Paul Shelden director. Music of Doppler, Mendelssohn, Vivaldi, Berlioz. Brooklyn College, Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $3.

### *Friday, November 21*

**AN EVENING WITH PHILIP GLASS**—The Philip Glass Ensemble, with Linda Ronstadt, Janice Pendarvis, Paul Sperry, Bernard Fowler, The Roches. *A Descent Into the Maelstrom*; *Songs From Liquid Days.* Avery Fisher Hall at 7:30 (sold out) and 10 ($25).

**NEW YORK PHILHARMONIC**—See 11/20. Today at 2.

**RAPHAEL PUYANA,** harpsichordist. Music by Cabezon, Morley, Dowland, Soler, Couperin, others. Metropolitan Museum at 8. $15.

**CATHEDRAL ORCHESTRA,** Michael Barrett conductor; organist Paul Halley. Poulenc, Saint-Saens. St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $10–$20.

**ATUHUALPA YUPANQUI,** guitarist. Latin folk music. Symphony Space at 8. $20.

**RON ODRICH QUARTET**—Jazz standards and originals, for clarinet, guitar, bass, and drums. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. $6.

**ALAIN MEUNIER,** cellist/**ALAIN PLANES,** pianist. Works by contemporary French composers. Guggenheim Museum, Fifth Ave. and 89th St. (360-3500), at 8. $5.

**WREN ENSEMBLE**—17th- and 18th-century chamber music on original instruments. Friends Meeting House, 15th St. east of Third Ave., at 7:30. Donation.

**MUHAL RICHARD ABRAMS QUARTET**—Jazz Center of New York, 380 Lafayette St., at 9:30 and 11. $10.

**JOHN FAHEY,** guitarist, playing in a variety of styles. P.S. 41 Auditorium, 116 W. 11th St. (594-8833), at 8. $8.

**BUTCH MORRIS SYSTEMS ORCHESTRA**—15-piece ensemble. Cooper Union, Third Ave. and 7th St. (254-6374), at 8. Free.

**NEW YORK NEW MUSIC ENSEMBLE**—Members of the Horace Mann School Orchestra. Music by Stockhausen (N.Y. premiere), and Peter Maxwell Davies's *The Juggler of Our Lady.* Columbia U. St. Paul's Chapel, Amsterdam Ave. and 116th St., at 8:30. $8.

**JUILLIARD SCHOOL CONCERTS**—At 8, Alice Tully Hall, chamber music. At Paul Hall, 155 W. 65th St.: at 4, trombonist Gerry Pagano; at 6, pianist Michal Tal; at 8, bassoonist Martin Mangrum. All are free.

**LALAN PARROTT,** pianist. Faculty recital: "Etudes and Diversions." Brooklyn Music School, 126 St. Felix St. (718-638-5660), at 6:30. Free.

### *Saturday, November 22*

**Y CHAMBER SYMPHONY,** Gerard Schwarz conductor; pianist Peter Serkin. Wagner's *Siegfried Idyll*; Mozart's Piano Concerto No. 27 and Rondo for Piano and Orchestra, K. 382; Schubert's Symphony No. 3. 92nd Street Y at 8. $15, $17.50.

**NEW YORK PHILHARMONIC**—See 11/20.

**STEPHEN BURNS,** trumpeter/**BEVERLY HOCH,** soprano/ **JOHN VAN BUSKIRK,** pianist/**MENDELSSOHN STRING QUARTET**—Works of Handel, Couperin, Rameau, Wolf, Foster, Saint-Saens, Joplin, Sousa. Merkin Concert Hall at 8. $10.

**TOKYO WOMEN'S CHOIR**—Classical, popular, and traditional Japanese music. Alice Tully Hall at 2. $8, $10.

**PRISM ORCHESTRA,** Robert Black conductor; pianist Aleck Karis, sopranos Christine Schadeberg and Margaret Ahrens; mezzo-soprano Marjorie Merrick.Boulez, Barraque (U.S. premiere). Guggenheim Museum, Fifth Ave. and 89th St., at 8. $5.

**STAR-SCAPE,** Kenneth G. Mills conductor. *The Fire Mass,* by Christopher Dedrick and Mills. St. Peter's Church, Lexington Ave. and 54th St. (370-0110), at 5. $25.

**FLORILEGIUM CHAMBER CHOIR,** JoAnn Rice conductor. "Sacred and Profane": Zaimont's *Lamentation*; Orff's *Carmina Burana.* St. Peter's Church, Lexington Ave. and 54th St., at 8. $10.

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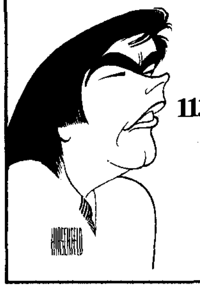

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**MUHAL RICHARD ABRAMS QUARTET**—See 11/21.

**WALI TARANASAZ & CHETRAM SAHNI**—Folk and popular music of Afghanistan. Washington Square Church, 135 W. 4th St. (618-1980), at 8. $10.

**HEE JIN PAIK,** cellist/**HEE YOUNG PAIK,** pianist. Music of Bach, Mozart, Beethoven, Franck. Lincoln Center Library at 2. Free.

**ROSE "CHE CHE" MURPHY**—"Women in Jazz." Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

**CHRISTOPHER SHAUGHNESSY,** violist/**MICHAEL MEROLLA,** pianist. Music by Bach, Brahms, Persichetti, Haydn-Piatigorsky, Flackton. Roosevelt Birthplace, 28 E. 20th St., at 2. House admission, 50 cents.

**AMNESTY INTERNATIONAL CONCERT**—Works by Reger, Bartok, Saint-Saens, Schumann. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. $10.

**JAMES R. LAWSON,** carillonneur. St. Cecilia's Day program. Music by Denyn, Aerts, Westerop, Mesdag, Leen 't Hart. Riverside Church, the Drive at 122nd St., at noon. Free.

**DMITRY SITKOVETSKY,** violinist/**BELLA DAVIDOVICH,** pianist. Works by Schubert, Grieg, Mozart, Prokofiev. Colden Center, Queens College, Kissena Blvd. and L.I.E., Flushing (718-793-8080), at 8:30. $13–$16.

**BRUBECK AT THE BASILICA**—The Haydn-Mozart Chamber Orchestra, St. James Cathedral Choir, Dave Brubeck Quartet. *To Hope: A Celebration; Pange Lingua.* St. James Cathedral, Jay and Tillary Sts., Brooklyn, at 8. $25–$100, with a reception.

## *Sunday, November 23*

**PITTSBURGH SYMPHONY,** Charles Dutoit conductor; Mendelssohn Choir, soprano Katherine Ciesinski, tenor Jerry Hadley, bass Dimitri Kavrakos. Berlioz's *The Damnation of Faust.* Avery Fisher Hall at 3. $11–$22.50.

**TOKYO STRING QUARTET**—Tully Hall at 3. Sold out.

**DANIEL BARENBOIM,** pianist. Beethoven's Sonatas No. 2, No. 17 "Tempest," No. 10, No. 26 "Les Adieux." Avery Fisher Hall at 7:30. $10–$20.

**Y CHAMBER SYMPHONY**—See 11/22. Today at 3.

**LEE LUVISI,** pianist/**RIDGE STRING QUARTET**—Haydn's Sonatas No. 12, No. 26, No. 31, No. 40, and Quartets Op. 42, No. 1, and Op. 50, No. 1. New School, 66 W. 12th St. (741-5689), at 2. $6.

**NEW YORK CHORAL SOCIETY CHAMBER SINGERS,** Robert DeCormier, John Daly Goodwin conductors; baritone David Evitts, pianist Stefan Palm. Works by Vaughan Williams, Dvorak, Rossini, Barber, DeCormier. Holy Trinity, 316 E. 88th St., at 5. $6.

**CHORAL SYMPHONY SOCIETY,** David Labovitz conductor. Schubert, Mozart. Merkin Concert Hall at 7. $12.

**MOBILE MUSICALE BENEFIT CONCERT**—Kenneth Jernigan conducts a chamber orchestra; violinists Galina Heifetz and Jamal Hyman. Vivaldi's *The Four Seasons*; other Baroque and 20th-century works. St. Bartholomew's Church, Park Ave. and 50th St. (718-937-4459), at 3. $10.

**MISCHA MAISKY,** cellist. Bach's Suites for Unaccompanied Cello, No. 3, No. 2, No. 6. Metropolitan Museum at 8. $12.

**TORKIL BYE,** flutist, with pianist Helge Myhren. Works by C.P.E. Bach, Franck, Kuhlau, Sommerfeldt, Muczynski, Martin. Merkin Concert Hall at 3. $10.

**NORTH/SOUTH CONSONANCE**—Mezzo-soprano Linda Eckard, oboist Matthew Sullivan, clarinetist Ron Dennis, pianist Max Lifchitz. New music by Van de Vate, Maves (N.Y. premiere), Lifchitz, Enriquez, de Kenessey (first performance), MacGregor. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

**COULL STRING QUARTET**—Haydn's Quartet "The Sunrise"; Britten's Quartet No. 3; Schubert's Quartet in a, Op. 29. St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. Free.

**JOHN BECKER (1886–1961)**—"Solo, Choral, Chamber, and Theater Music." Alliance for American Song, with vocal and instrumental soloists, and the Choir of Corpus Christi Church. Gustavus Adolphus Lutheran Church, 155 E. 22nd St., at 5. $7.50.

**THE OBOE IN CHAMBER MUSIC**—Oboist Lorrie Berkshire, other artists. Bach, Vaughan Williams, Stravinsky, Mozart. Manhattan School of Music, Broadway and 122nd St., at 6. Free.

**POMERIUM MUSICES/NEW YORK CONSORT OF VIOLS**—Music of Orlando Gibbons. Fifth Avenue Presbyterian Church, 55th St., at 2. $6.

**GIULIANI DUO**—Flutist Anne Yeston, guitarist Evelyn Pellicane. Works by Bach, Bartok, Ibert, Loeillet. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. Free.

**EARLY MUSIC AT ST. IGNATIUS**—Excerpts from Handel's *Solomon.* Scenes and arias, with countertenor Martin Gonzalez, soprano Nancy Temple, other vocal and instrumental soloists, with authentic period instruments. At the church, West End Ave. and 87th St., at 4. $5.

**MERYL SHER,** soprano, with pianist Thomas Schilling. Handel, Brahms, Strauss, Wagner, Bizet, others. Christ and St. Stephen's, 120 W. 69th St., at 3. $6.

**EARL WENTZ,** pianist. Arrangements, improvisations, music from Rachmaninoff to ragtime. Metropolitan Duane United Methodist Church, Seventh Ave. and 13th St. (243-5470), at 3. Donation.

**BACH VESPERS**—Church choir and orchestra, Frederick Grimes director-organist. Bach's Cantata No. 140 and Toccata and Fugue in d, S. 565. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 5. Offering.

**DUKE ELLINGTON'S SACRED CONCERTS**—McHenry Boatwright, Priscilla Baskerville, Milton Grayson, the Alvin Ailey Special-Performance Group, St. James's Choir, organists Alec Wyton, Claudia Dumschat. Concert to benefit St. Hilda's and St. Hugh's School. St. James's Church, Madison Ave. and 71st St. (288-4100), at 3. Offering.

**CHRIS DEBLASIO,** baritone/**CHRISTOPHER BERG,** pianist. Songs by Lieber, Stoller, Bolcom, DeBlasion, others. Trinity Lower East Side Lutheran Parish, 630 E. 6th St., at 4:30. Free.

**ROBERTA ALEXANDER,** soprano/**SIMON ESTES,** bass. Mozart, Ives, Rodgers and Hammerstein, Gershwin, spirituals. Brooklyn Center, Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-2222), at 2. $8–$17.

**BRONX SYMPHONY ORCHESTRA,** Robert Black conductor; violinist Alfred Hart. Rossini's *La Scala di Seta* Overture; Mozart's Violin Concerto No. 5; Beethoven's Symphony No. 3 "Eroica." Lehman College Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 3. Free.

**QUEENS PHILHARMONIC,** JoAnn Falletta conductor; Queens College Chorus, soloists. Copland's *Fanfare for the Common Man*; Bartok's Suite From *The Miraculous Mandarin*; Beethoven's Symphony No. 9. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-932-9174), at 2. $5–$9.

**BRUBECK AT THE BASILICA**—See 11/22. Today at 4; $10–$20 (no reception).

**BARGEMUSIC**—See 11/20. Today at 4.

**SWEET SUNDAY SOUNDS**—David Schiff's *Sacred Service,* with the Queens Oratorio Society, the Cremona String Quartet, organist Dan Lockert, Cantor Roslyn Jhunever Barak, and soloists. Temple Isaiah, 75-24 Grand Central Pkwy., Forest Hills, Queens (718-544-2800), at 3. $5.

**MOZARTEAN PLAYERS,** Steven Lubin pianist-director; clarinetist Larry McDonald. Music by Beethoven, Brahms, Ries. Wave Hill, 252nd St. and Independence Ave., Bronx (549-3200), at 3. $9.

**OMNI ENSEMBLE**—Music by Bach, Damase, Crumb, Kuhlau, for flute, cello, and piano. Kings Bay YM-YWHA, Nostrand Ave., Brooklyn (718-648-7703), at 2. $3.

**INFUSION**—Works by Zummo (premiere), Sugai, Consoli, Gottlieb. Bargemusic, Fulton Ferry Landing, Brooklyn (718-624-4061), at 8. $8.

**MUSIC AND DANCE FROM PUERTO RICO**—Los Pleneros de la 21. Prospect Park Picnic House, P.P.W. and 3rd St., Brooklyn (718-788-0055), at 3. $5.

## *Monday, November 24*

**ABBA BOGIN,** pianist-conductor; violinist Masako Yanagita, mezzo-soprano Jan DeGaetani, and an "orchestra of friends." A happy-birthday salute to Mr. Bogin. Works by Haydn, Schumann, Prokofiev, Bolcom (world premiere), Mozart. Alice Tully Hall at 8. $10.

**JACQUELYN HELIN,** pianist. Works by Thomson, including two N.Y. premieres; Copland, Barber, Gershwin. Merkin Concert Hall at 8. $10.

**JEAN-PHILIPPE COLLARD,** pianist. Music of Schumann, Franck, Chopin. Town Hall at 8. $10.

**AMERICAN BRASS QUINTET,** with Thompson Hanks Jr. Works by Oliver (N.Y. premiere), Ruggles, Reynolds, Riegger, others. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

**THOMAS MURRAY,** organist. First performance of newly discovered Mendelssohn organ works. St. Paul's Chapel, Columbia U., Broadway and 116th St., at 8. $5.

**ANDREW BOLOTOWSKY,** flutist/**ROBERT SHAUGHNESSY,** guitarist. Works of Mozart-Traeg, Diabelli, Schubert, Giuliani. Donnell Library, 20 W. 53rd, at 2:30. Free.

**JUILLIARD SCHOOL CONCERT**—Flutist Beatriz Castro. Paul Hall, 155 W. 65th St., at 8. Free.

**KALKMAN-KLIONSKY-ST. HILLAIRE TRIO**—Haydn's Trio in G, Hob XV25; Beethoven's "Ghost" Trio; Mendelssohn's Trio in B-flat, Op. 11. Crystal Pavilion Atrium, Third Ave., 49th-50th St., at 12:30. Free.

### *Tuesday, November 25*

**PHILHARMONIA VIRTUOSI,** Richard Kapp conductor; soprano Marvis Martin. Ives's *Central Park in the Dark*; Barber's *Knoxville, Summer of 1915*; Berlioz's *Nuits d'ete*; Sousa's *Dwellers of the Western World.* Town Hall at 8. $10–$17.

**CLARION CONCERTS ORCHESTRA,** Newell Jenkins conductor; soprano Kaaren Erickson, tenor Robert White, mezzo-soprano Lucille Beer, bass Richard Crist; the New Amsterdam Singers. Mayr's *Requiem* in g (American premiere). Alice Tully Hall at 8. $12.50, $17.50.

**NEW YORK PHILHARMONIC**—See 11/20. At 7:30.

**WYNTON MARSALIS,** trumpeter, and quartet: bassist Robert Hurst, pianist Marcus Roberts, drummer Jeff Watts. Joyce Theater at 8. $17.50, $22.50.

**GEORGE PLUDERMACHER,** pianist. Debussy, Beethoven-Liszt. 92nd Street Y at 8. $7.50–$10.

**KOICHI AIBA,** flutist, with pianists Ikuko Aiba, Clyde Criner. Mozart, Bach, Doppler, Criner (world premiere), Muczynski. Merkin Concert Hall at 8. $10.

**BEVERLY SOMACH,** violinist/**HARRIET SALERNO,** pianist. Works by Kreisler, Rimsky-Korsakoff, Massenet, Chopin, Sarasate, others. Manhattan Savings Bank, Third Ave. at 86th St., at 8:15. Free.

## OPERA

### *Metropolitan Opera*

**METROPOLITAN OPERA HOUSE**—Through 4/18/87. Tickets, $15–$90. 11/17 at 8: Gounod's *Romeo et Juliette,* Domingo conducting; Gasdia, Kraus, Hartman, Plishka. 11/18 at 8: Bellini's *I Puritani*, Bonynge conducting; Sutherland, Fisichella, Milnes, Ramey. 11/19 at 7:30: Strauss's *Der Rosenkavalier*, Tate conducting; Tomowa-Sintow, Fassbaender, Hendricks, Ichihara, Meredith, Korn. 11/20 at 8: Puccini's *Tosca*, Navarro conducting; Marton, Mauro, Pons. 11/21 at 8: *Romeo et Juliette*; same as 11/17, except Schexnayder for Hartman, Macurdy for Plishka. 11/22 at 1:30: *Der Rosenkavalier*; same as 11/19, except Hornik for Meredith. 11/22 at 8: *I Puritani*; same as 11/18. 11/24 at 8: *Tosca*, Navarro conducting; Slatinaru, Bonisolli, Pons.

### *Other*

**FOUR SAINTS IN THREE ACTS,** by Virgil Thomson and Gertrude Stein. Opera Ensemble of New York. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 11/19, 21, 26, 28 at 8; 11/23, 30 at 3. $15.

**AMATO OPERA**—*Carmen*; 11/21, 22 at 7:30; 11/23 at 2:30. 319 Bowery at 2nd St. (228-8200). $10.

**HANSEL AND GRETEL,** by Humperdinck. Bel Canto Opera Arts Workshop, in English. Robert F. Wagner Jr. H.S., 220 E. 76th St. (222-2733); 11/20, 21 at 8. Also 11/22 at 8, 11/23 at 7, at the Educational Alliance, 197 E. Broadway (475-4595). At both, $5.

**A SLICE OF LIFE,** or *Cutting Up Baby*, "an unpleasant comic opera in one unhuman act," based on W.S. Gilbert's poem "Gentle Alice Brown." A Blue Hill Troupe production, conducted by Charles Dodsley Walker. TOMI, 23 W. 73rd St. (988-7472). 11/19–21 at 8; 11/22 at 4 and 8; 11/23 at at 2:30. $9.

**THE PIRATES OF PENZANCE,** by Gilbert and Sullivan. Concert version by the Village Light Opera Group, at a meeting of the G & S Society, CAMI Hall, 165 W. 57th St. 11/19 at 8. Free.

## DANCE

### *New York City Ballet*

**NEW YORK STATE THEATER**—11/18–2/22/87. Tickets, $5–$40. Opening-night gala benefit at 8, $7–$500 (870-5676, 870-5585): *Concerto Barocco, Tzigane, Symphony in C.* 11/19 at 8: *Interplay, Agon, Symphony in C.* 11/20 at 8: *Serenade, Concerto for Two Solo Pianos, Union Jack.* 11/21 at 8: *Concerto Barocco, Dances at a Gathering, Symphony in C.* 11/22 at 2: *Scotch Symphony, Dances at a Gathering, Agon.* 11/22 at 8: *Scotch Symphony, Interplay, Glass Pieces.* 11/23 at 1: *Interplay, Concerto for Two Solo Pianos, Union Jack.* 11/23 at 7: *Concerto Barocco, Agon, Serenade.*

### *Lar Lubovitch Dance Company*

**CITY CENTER THEATER**—11/18–23. Tickets, $12–$30. Opening-night gala benefit, at 7:30; $75 (242-0633). "Concerto Six Twenty-Two"; "Blood" (world premiere), to music by Antheil; "A Brahms Symphony." 11/19, 20, 21 at 8; 11/22 at 2 and 8; 11/23 at 3.

### *Next Wave Festival*

**BROOKLYN ACADEMY OF MUSIC**—Through 12/30. 11/18–23: **Eiko & Koma,** in first complete performances of "New Moon Stories." 11/18 at 7; 11/19–22 at 8; 11/23 at 2. $15 . . . 11/19–22: **David Gordon Pick Up Co.,** with "Transparent Means for Travelling Light" (N.Y. premiere); "The Seasons" (world premiere); "My Folks." 11/19 at 7, 11/20 at 8, $10–$22. 11/21, 22 at 8, $12–$25. BAM, 30 Lafayette Ave. (718-636-4100).

### *Riverside Dance Festival*

**THEATER OF THE RIVERSIDE CHURCH**—11/19, 21 at 8; 11/23 at 2: **Won Kyung Cho,** in three diffrent programs of solo Korean dance, including world and N.Y. premieres . . . 11/20, 22, 23 at 8: **Hannah Kahn Dance Company,** including two new works. Riverside Drive at 120th St. (864-2929). $7.50.

### *Other*

**BEVERLY BLOSSOM,** in "Solo Works." Nikolais/Louis ChoreoSpace,.33 E. 18th St. (777-1120). 11/21, 22 at 8; 11/23 at 5. $8.

**DAVID DORFMAN,** with the premiere of his "Chariots," for five dancers and "two souped-up swivel chairs." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/20–22 at 8; 11/23 at 3. $7.

**LESLIE MARTIN AND DANCERS**—Modern-dance choreography, including a premiere. Emanu-El Midtown YM-YWHA, 344 E. 14th St. 11/22, 23 at 8. $7.

**LISA BUSH,** with a solo/**EVA DEAN WELCHMAN,** with a solo and a quartet. Ethnic Folk Arts Center, 179 Varick St. (691-5788). 11/22, 23, 24 at 8:30. $6.

**NEUBERT BALLET COMPANY/CHILDREN'S BALLET THEATRE**—Excerpts from "Prince and the Pauper," "Little Women," "Into Ballet," "Little Rats of the Paris Opera." Henry Street Settlement Playhouse, 466 Grand St. (598-0400). 11/22 at 4. $4.

**NORTH/SOUTH DANCE FESTIVAL**—11/20 at 9: Merian Soto/Ballet Los Pampas/Elaine Shipman and S.I.T.U.; $8. 11/21 at 8: Gala benefit evening, with several participating companies; $20. At Taller Latinoamericano, 19 W. 21st St. (255-7155).

**PERIDANCE ENSEMBLE**—Ten ballets in two programs, including four new works by Igal Perry, Daniel Ezralow, Ohad Naharin, all of which will be seen at a gala benefit 11/18 at 7:30. Joyce Theater: 11/19, 20, 21 at 8; 11/22, 23 at 2 and 8. $15.

**SARAH GAMBLE AND DANCERS**—The Field at Pineapple, Houston St. between Broadway and Mercer St. (966-3717). 11/21 at 9; 11/22, 23 at 8. $7.

**SATO TAKAKO'S RYUKYUAN DANCE COMPANY**—U.S. debut of the troupe from Okinawa. Court dances, and new work by Sato Takako. Asia Society, 725 Park Ave. at 70th St. (517-2742). 11/21, 22 at 8. $20.

**SOUNDANCE**—Vital Arts Center, 78 Fifth Ave. (475-7513). 11/21, 22, 23 at 8. $7.

**XXY DANCE/MUSIC**—"Two Cubed," N.Y. premiere of multimedia collaboration. Danspace Project at St. Mark's Church, Second Ave. and 10th St. (674-8112). 11/20–23 at 8:30. $6.

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# RESTAURANT DIRECTORY

**KEY TO ABBREVIATIONS**

| | |
|---|---|
| B | **Breakfast** |
| Br | **Brunch** |
| L | **Lunch** |
| D | **Dinner** |
| S | **Supper** |
| **(I)** | **Inexpensive—Mostly $15 and under*** |
| **(M)** | **Moderate—Mostly $15-$35** |
| **(E)** | **Expensive—Mostly $35 and over*** |
| **AE** | **American Express** |
| **CB** | **Carte Blanche** |
| **DC** | **Diners Club** |
| **MC** | **MasterCard** |
| **V** | **Visa** |
| Formal: | **Jacket and tie** |
| Dress opt: | **Jacket** |
| Casual: | **Come as you are** |

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

## MANHATTAN

### *Lower New York*

**AMAZONAS—492 Broome St.,** 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

**AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St.,** 925-6166. Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M)** **AE, CB, DC, MC, V.**

**ANGELO—146 Mulberry St.,** 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

**ARNOLD'S TURTLE NATURAL AMERICAN BAR & GRILL—210 Spring St., at 6th Ave.,** 431-0414. Casual. American/vegetarian. Spcls: grilled swordfish, blackened tuna, Indonesian tempeh. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–5. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 30. **(M)** **AE, MC, V.**

**CAPSOUTO FRERES—451 Washington St.,** 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.–Fri. noon–3:30. Br. Sat.–-Sun. noon–3:30. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

**ECCO—124 Chambers St., bet. W. Broadway & Church St.,** 227-7074. Jacket required at L only. Northern Italian. Spcls: red snapper marechiaro, double-cut veal chop, homemade mozzarella. Res. sug. L Mon.–Fri. noon–4. D Mon.–Sat. 4–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**EL INTERNACIONAL—219 W. Broadway, at Franklin St.,** 226-8131. Casual. Spanish. Spcls: tapas, paella Valenciana, brazo de gitano. Res. sug. Open for L & D Sun.–Thurs. 11:30–midnight, Fri.–Sat. to 1 a.m. Private parties for 40–125. Ent. Thurs.–Sat. **(M)** **AE, CB, DC, MC, V.**

**FLUTIE'S PIER 17— 89 South St.,** 693-0777. **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3lb.–8lb. lobsters. Res. sug. L Mon.–Fri. 11:30–5. Buffet Br Sat.–Sun. 11:30–5. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L & D 11 a.m.–10 p.m. **(I)** **AE, CB, DC, MC, V.**

**GIOVANNI'S ATRIUM—100 Washington St., at Rector St.,** 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

**GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts.,** 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

**GROTTA AZZURRA—387 Broome St.,** 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

**HARLEQUIN—569 Hudson St.,** 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal & sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

**IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts.,** 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

**LA BARCA—40 Fletcher St., bet. South & Front Sts.,** 514-9704. Casual. Italian. Spcls: pollo Capri, pappardella with porcini mushrooms, seafood alla Barca. Res. sug. Open for L & D Mon.–Fri. noon–11 p.m., Sat. 4–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**LIBERTY CAFE—Pier 17, South St. Seaport, (3rd fl.),** 406-1111. Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas from wood-burning oven. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. noon–3. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M).** **Oyster Bar:** Spcls: oysters, chowder. Open for L & D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

**LOTUS BLOSSOM—319 Greenwich St., bet. Reade & Duane Sts.,** 219-0005. Casual. Cantonese/Szechuan. Spcls: orange beef, Cantonese lobster, crispy milk crepes. Res. sug. L Mon.–Fri. 11:30–3. D daily 3–11. Private parties for 150. **(I)** **AE, CB, DC.**

**THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse,** 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs,** 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**SOUEN—210 Sixth Ave., at Prince St.,** 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

**S.P.Q.R.—133 Mulberry St.,** 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

**WINDOWS ON THE WORLD—One World Trade Center,** 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

**YANKEE CLIPPER—170 John St., bet. South & Front Sts.,** 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

### *Greenwich Village*

**ARCOBALENO—21 E. 9th St., nr. University Place,** 473-2215. Casual. Northern Italian. Spcls: carre di vitello Arcobaleno, pagello Adriatico, homemade gnocchi Portofino. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–5. D Mon.–Sat. 5–11, Sun. 5–10. Private parties for 50. **(M)** **AE, CB, DC.**

**A TASTE OF INDIA—181 Bleecker St.,** 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri. to midnight, Sat. 3–midnight, Sun. 4–11:30. Complete L & D. **(I-M)** **AE, DC, MC, V.**

**CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St.,** 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

**CAFE ESPANOL—172 Bleecker St.,** 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

**CARAMBA II—684 Broadway, at Third St.,** 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

**CORNELIA STREET CAFE—29 Cornelia St.,** 989-9319. Casual. French country. Spcls: homemade country pate, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–noon. Br Sat.–Sun. 9:30–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

**DURANGO—105 E. 9th St.,** 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

**EL CHARRO—4 Charles St., bet. 10th & 11th Sts.,** 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

**EL COYOTE—774 Broadway, bet. 9th & 10th Sts.,** 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

**GOTHAM BAR & GRILL—12 E. 12th St.,** 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

**GRAND TICINO—228 Thompson St., bet. Third and Bleecker Sts.,** 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**HUNAN BALCONY—305 Sixth Ave., bet. Carmine & W. 3rd Sts.,** 807-0005. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

**JOHN CLANCY'S—181 W. 10th St., at Seventh Ave.,** 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

**KNICKERBOCKER—33 University Pl.,** 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

**LAS VENTANAS—330 Bleecker St., at Christopher St.,** 924-4249. Casual. Mexican. Spcls: fresh fruit, margaritas, beef, chicken, or vegetable fajitas, chimichangas, vegetarian selections. D Sun.–Thurs. 4–11:30, Fri.–Sat. 4–1 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, CB, DC, MC, V.**

**LION'S HEAD—59 Christopher St.,** 929-0670. Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Sun.–Thurs. 5–2 a.m., Sat.–Sun. to 2:30. **(I–M)** **AE, DC, MC, V.**

**MINETTA TAVERN—113 MacDougal St., at Minetta La.,** 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. L daily noon–3. D daily 3–midnight. Open noon–midnight daily. **(I-M)** **AE, CD, DC, MC, V.**

**MITALI—296 Bleecker St., at Seventh Ave. South,** 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.,** 533-2508. **(I)** **AE, MC, V.**

**ONE FIFTH—1 Fifth Ave., at 8th St.,** 260-3434. Casual. American. Spcls: prime sirloin, lamb & veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11–4. D daily 5–midnight. 2 hrs. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

**RINCON DE ESPANA—226 Thompson St.,** 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**SEVILLA—62 Charles St., at W. 4th St.,** 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

**TEXARKANA—64 W.10th St.,** 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

**24 FIFTH AVENUE—24 Fifth Ave., at 9th St.,** 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

**VILLA MOSCONI—69 MacDougal St.,** 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

**ZINNO—126 W. 13th St.,** 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine *frutti di mare*. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5:30–11:15, Fri.–Sat. to 11:45, Sun. 5:30–10. Music nightly. **(M)** **AE, V.**

## *14th–42nd Streets, East Side*

**CANASTEL'S—229 Park Ave. South, at 19th St.,** 677-9622. Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

**CASA MIA—225 E. 24th St.,** 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

**EAST THE TOWN OF TASTE—366 Third Ave., at 27th St.,** 889-2326. Casual. Japanese. Spcls: sushi, teriyaki, gourmet combination box. Res. sug. L Mon.–Fri. noon–2:30, Sat. to 3. D daily 5–midnight. Private parties for 8–10. **(M)** **AE, CB, DC, MC, V.**

**EL PARADOR CAFE—325 E. 34th St.,** 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

**HSF—578 Second Ave., at 32nd St.,** 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

**HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts.,** 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

**IBIZA—369 Lexington Ave., at 41st St.,** 953-0342. Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

**LA COLOMBE D'OR—134 E. 26th St.,** 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

**LA PETITE AUBERGE—116 Lexington Ave., at 28th St.,** 689-5003. Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle grand marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

**OLE—434 Second Ave., bet. 24th & 25th Sts.,** 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

**PER BACCO!—140 E. 27th St.,** 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**RASCALS—12 E. 22nd St.,** 420-1777. Casual. American. Spcls: tortellini Romano, Rascals steak sandwich, beer batter shrimp. L Mon.–Fri. 11:30–4:45. Br Sat.—Sun. 11:30–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M)** **AE, MC, V.**

**SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,**982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

**SHELTER—540 Second Ave., at 30th St.,** 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, DC, MC, V.**

**TIEN FU—180 Third Ave., bet. 16th–17th Sts.,** 505-2000. Casual. Mandarin/Szechuan/Hunan. Spcls: stuffed eggplant, rainbow shrimp, whsi spareribs. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11, Fri.–Sat. to midnight. **(I–M)** **AE, DC, MC, V.**

**TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central)** 850-5999. Jacket required. Nouvelle/Continental. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake, thru 11/29, wild game festival. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

## *14th–42nd Streets, West Side*

**CELLAR GRILL—131 W. 34th St., in Macy's lower level,** 967-6029. Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L & D Mon.–Fri. 11–9, Sat.–Sun. to 8. **(I)** **AE.**

**CHELSEA PLACE—147 Eighth Ave., bet. 17th & 18th Sts.,** 924-8413. Jacket required. Northern Italian. Splcs: fettuccine primavera, veal scaloppine francaise, pescatora. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11:30. Ent. nightly from 5. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

**CHINA VILLAGE**—244-5575. Casual. Hunan/Szechuan/Cantonese. Spcls: Peking duck, orange flavor beef, sea scallops with garlic & chili sauce. Res. sug. Open daily 11 a.m.–11 p.m. Private parties for 85. **(I)** **AE, CB, DC, MC, V.**

**DINO CASINI'S—132 W. 32nd St.,** 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

**890 CAFE—890 Broadway, bet. 19th–20th Sts.,** 260-4882. Casual. American/international. Spcls: pastas, grills, seafood. L Mon.–Fri. noon–5. Br Sat. noon–5. D Mon.–Sat. 6–11. Closed Sun. **(M)** **AE, MC, V.**

**EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel,** 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

**FIASCO—358 W. 23rd St.,** 620-4620. Casual. Northern Italian. Spcls: sea bass broiled with roasted peppers, wine, zucchini & garlic; shrimps, scallops, calamari with artichokes, olives, garlic & wine; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

**GIORDANO—409 W. 39th St.,** 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

**JOLSONS—400 W. 42nd St.,** 564-0004. Casual. Continental/American. Spcls: chilled chicken quenelles with vinaigrette & carrot puree, seafood raviolettes, whole fillet of brook trout blackened with a blackbean sauce. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

**LINO'S—147 W. 36th St.,** 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**NEW HANKOW—132 W. 34th St.,** 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

**OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts.,** 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

**TWENTY:TWENTY—20 W. 20th St.** 627-1444. Casual. Regional American. Spcls: Delaware crabcakes, baked devilled lobster, duck and sausage etouffee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

**WORLD YACHT CRUISES—Riveranda, Empress of New York, Duchess of New York, and Princess of New York—Pier 62, W. 23rd St. & Hudson**

**River,** 929-7090/8540. Dress opt. American/Continental. Spcls: filet mignon, fresh fish baked in parchment, chicken breast with mandarin oranges and orange muscat cream sauce. Res. nec. L cruise boards Mon.-Sat. at noon. Br Sun. at 12:30. D cruise boards at 7 & 9. Private parties for 2-500. Dancing. **(E)** **AE, MC, V.**

## *43rd–56th Streets, East Side*

**ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg.,** 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I-M)** **AE, CB, DC, MC, V.**

**AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel,** 702-5014. Dress opt. American/southwest France. Spcls: carpaccio salad, lobster & vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables & herbs. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Br Sat. 11-3. Champagne buffet Br Sun. 11:30-3. Prix fixe L & D. Piano bar 5:30-1 a.m. **(M)** **AE, CB, DC, MC, V.**

**AWOKI—305 E. 46th St.,** 759-8897. Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Private parties for 4-80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental,** 421-0836. Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, Long Island duckling with cranberry relish, filet of beef with duck liver & merlot wine sauce. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 & Sun. Br. **AE, CB, DC, MC, V.**

**BUKHARA—148 E. 48th St.,** 838-1811. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

**CHEESE CELLAR—125 E. 54th St.,** 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.-Thurs. 11:30 a.m.-11, Fri. to midnight, Sat. from 5. Br Sun. 11:30-3. **(I)** **AE, CB, DC, MC, V.**

**CITY LUCK—127 E. 54th St.,** 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

**DRAKE HOTEL—440 Park Ave., at 56th St.,** 421-0900. **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.-Sat. 7-11, Sun. to 11:30. L Mon.-Sat. 11-5, Sun. noon-5. D daily 5:30-11. **(M)** **Drake Bar:** B Mon.-Sat. 7-10:30. L Mon.-Sat. 11-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 1:30. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

**ELMERS—1034 Second Ave.,** 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(M-E)** **AE, CB DC, MC, V.**

**FOUR SEASONS—99 E. 52nd St.,** 754-9494. Formal. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E).** **Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

**GIAMBELLI 50TH RISTORANTE—46 E. 50th St.,** 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St.,** 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5-9:30. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.-Fri. 11:45-2:30. D Mon.-Fri. 5:30-9:15, Sat.-Sun. from 5. **(M)** **AE, CB, DC, MC, V.**

**JAKE'S—801 Second Ave., at 43rd St.,** 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pre-theatre D 5:30-7. Pianist Mon.-Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**JOE & ROSE—747 Third Ave., bet. 46th-47th Sts.,** 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** **AE, DC.**

**LA COTE BASQUE—5 E. 55th St.,** 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**LAFAYETTE—65 E. 56th St.,** 832-1565. Formal. French. Spcls: marbre de foie gras en gelee de poivre vert, filet de fletan au Chateau Chalon, aiguillettes de canard a l' Armagnac. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10. Closed Sat.-Sun. **(E)** **AE, CB, DC, MC, V.**

**LA MEDITERRANEE—947 Second Ave., at 50th St.,** 755-4155. Casual. French. Spcls: bouillabaisse, chicken chambertin sauce, baby lamb chops. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:30. Complete pre-theater D 5:30-7. **(M)** **AE, DC.**

**LAURENT—111 E. 56th St.,** 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

**LE CHEVAL BLANC—145 E. 45th St.,** 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**LE CYGNE—55 E. 54th St.,** 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

**LELLO RISTORANTE—65 E. 54th St.,** 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**LE PERIGORD—405 E. 52nd St.,** 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**LUTECE—249 E. 50th St.,** 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. **(E)** **AE, CB, DC.**

**MENAGE A TROIS—134 E. 48th St.,** 593-8242. Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**NANNI'S—146 E. 46th St.,** 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** **AE, DC, MC, V.**

**PALM—837 Second Ave., at 45th St.,** 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place,** 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** **AE, CB, DC, MC, V.**

**SCARLATTI—34 E. 52nd St.,** 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**SCOOP—210 E. 43rd St.,** 682-0483. Dress opt. N. Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 3-10:30, Sat. 5-11. Private parties for 30-150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**SHINBASHI—280 Park Ave., on 48th St.,** 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**SHUN LEE PALACE—155 E. 55th St.,** 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** **AE, CB, DC.**

**SICHUAN PAVILLION—310 E. 44th St.,** 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.-Fri. 11:30-3. D Mon.-Fri. 3-11:30, Sat. 4-11:30. Dim sum Br Sat.-Sun. noon-4. Private parties for 10-30. **(M)** **AE, CB, DC.**

**SMITH & WOLLENSKY—Third Ave. & 49th St.,** 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** **AE, CB, DC, MC, V.**

**TAI PEI—712 Third Ave., bet. 44th & 45th Sts.,** 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon-3. D daily 3-10. Private parties for 10. Pianist Thurs. & Fri.**(I-M)** **AE, DC, MC, V.**

**TANG'S CHARIOT—236 E. 53rd St.,** 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon-3. D Sun.-Thurs. 5-11, Fri. to 11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

**TOSCANA—246 E. 54th St.,** 371-8144. Dress opt. Northern Italian. Spcls: pappardelle al sugo di lepre, pansotti salsa di noci, pompano lime e finocchio. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace,** 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** **AE, CB, DC, MC, V.**

**WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts.,** 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. **AE, CB, DC, MC, V.**

**WYLIE'S RIBS—891 First Ave., at 50th St.,** 751-0700. Casual. American. Spcls: baby-back ribs, barbecue chicken, beef ribs. L daily 11:30-4. D daily 4-1 a.m. Also **59 W. 56th St.,** 757-7910. L daily 11:30-4. D daily 4-midnight. **(M)** **AE, CB, DC, MC, V.**

## *43rd–56th Streets, West Side*

**ALGONQUIN—59 W. 44th St.,** 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30, Sun. 6-11. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** **AE, CB, DC, MC, V.**

**AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St.,** 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.-Fri. 7:30-10:30. Br Sat.-Sun. 11-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** **AE, CB, DC, MC, V.**

**THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St.,** 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

**AU TUNNEL—250 W. 47th St.,** 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

**BACKSTAGE—318 W. 45th St.,** 489-6100. Casual. Continental. Spcls: ravioli with walnut cream, prawns amaretto, rack of lamb. Res. sug. L Tues.–Sat. noon–4. D Mon.–Sat. 4–midnight. Parties for 300. Ent. Closed Sun. **(M)** **AE, MC, V.**

**BARBETTA—321 W. 46th St.,** 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**BLAKE'S—30 Rockefeller Plaza, bet. 49th & 50th Sts.,** 246-5811. Casual. American. Spcls: Coca-Cola chicken, blue mesa nachos, char-grilled veal with Rome apples and prosciutto pizza. Res. sug. Open L & D Mon.–Fri. 11 a.m.–10 p.m. Pre-theatre D 4:30–6:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

**BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor)** 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

**CAFE DE FRANCE—330 W. 46th St.,** 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

**CAFE FUNDADOR—146 W. 47th St.,** 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thurs. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

**CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts.,** 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

**CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St.,** 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

**CENTURY CAFE—132 W. 43rd St.,** 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**CHANTAL CAFE—257 W. 55th St.,** 246-7076. Casual. French. Spcls: lotte Chantal, fresh salmon in champagne sauce, duck provencale. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Private parties for 40. Closed Sun. **(M)** **AE, MC, V.**

**CHARLEY O'S—33 W. 48th St.,** 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

**D'ANGELO—242 W. 56th St.,** 247-1070. Casual. Italian. Spcls: crabmeat and mozzarella di bufala, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts.,** 265-4360. Casual. English/American. L Mon.–Fri. 11:30–4. D daily to 4 a.m. Br Sat.–Sun. 11:30–4. **(I-M)** **AE, CB, DC, MC, V.**

**FRENCH SHACK—65 W. 55th St.,** 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

**FUJI—238 W. 56th St.,** 245-8594. Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

**HURLEY'S—1240 Ave. of Americas, at 49th St.,** 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

**IROHA—142 W. 49th St.,** 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

**KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts.,** 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

**KRAKATOA WEST—831 *Eighth* Ave., at 50th St.,** 581-2261. Casual. Indonesian. Spcls: ayam rica babangi, bebodok udang, sape babi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Closed Sun. **(I)** **AE, CB, DC, MC, V.**

**LA BONNE SOUPE—48 W. 55th St.,** 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

**LA GRILLADE—845 Eighth Ave., at 51st St.,** 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L & D. **(M)** **AE, DC, MC, V.**

**LA RESERVE—4 W. 49th St.,** 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

**LARRE—846 Seventh Ave., bet. 54th–55th Sts.,**586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**LATTANZI—361 W. 46th St.,** 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

**LA VERANDA—163 W. 47th St.,** 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**LE BERNARDIN—155 W. 51st St.,** 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

**L'ESCARGOT—47 W. 55th St.,** 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

**LES PYRENEES—251 W. 51st St.,** 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun.**(I-M)** **AE, CB, DC, MC, V.**

**PATSY'S—236 W. 56th St.,** 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

**RASPUTIN RUSSIAN—371 W. 46th St.,** 586-1860. Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

**RENE PUJOL—321 W. 51st St.,** 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

**SAN MARCO—36 W. 52nd St.,** 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St.,** 246-9201. Jacket required. American/seafood. Spcls: black fettuccine with lobster, scallop & shrimp; mixed grill of swordfish, salmon & tuna; gingered whole red snapper with kumquats, peapods, & sweet peppers. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

**SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts.,** 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

**STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts.,** 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

**TENTH AVENUE JUKE BOX CAFE—637 10th Ave. at 45th St.,**315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini & shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30– 4. **(I)** **AE, MC, V.**

**TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor,** 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**"21" CLUB—21 W. 52nd St.,** 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**VICTOR'S CAFE 52—236 W. 52nd St.,** 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

## *57th–60th Streets*

**ALFREDO ON THE PARK—240 Central Park South,** 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**ARIZONA 206—206 E. 60th St.,** 838-0440. Casual. American South Western. Spcls: roast quail salad with jicama & basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**BRAZILIAN BEAT—333 E. 60th St.,** 308-2333. Formal. Brazilian. Spcls: vatapa, carne seca com abobora, creme de palmito. Res. sug. L Sat. noon–4. D only Mon.–Fri. 6–10, Sat. to midnight. Ent. Closed Sun. **(M–E)** **AE, DC.**

**CONTRAPUNTO—200 E. 60th St.,** 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

**DEVEREAUX'S—160 Central Park South, in the Essex House,** 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.–Sat. 7–11:30, Sun. 7–10. L Mon.–Sat. noon–2:30. Br Sun. 10–2:30. D daily 5:30–10:30. Pre-theatre D 5:30–7. Post-theatre D 10:30–midnight. Pianist Tues.–Sat. & Br Sun. **(M–E)** **AE, CB, DC, MC, V.**

**FELIDIA—243 E. 58th St.,** 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

**GIAN MARINO—221 E. 58th St.,** 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

**HARRY CIPRIANI—781 Fifth Ave., nr. 59th St.,** 759-9047. Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30–10:30. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

**LA FENICE—242 E. 58th St.,** 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight, Sun. 4-midnight. **(M)** **AE, CB, DC, MC, V.**

**LE PATIO—118 W. 57th St., in the Hotel Parker Meridien,** 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. Dessert buffet 10 p.m.-1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

**LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's,** 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** **AE.**

**THE MANHATTAN OCEAN CLUB—57 W. 58th St.,** 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

**MAURICE—118 W. 57th St., in the Hotel Parker Meridien,** 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** **AE, CB, DC, MC, V.**

**PARK ROOM—36 Central Park So., in the Park Lane Hotel,** 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** **AE, CB, DC, MC, V.**

**PLAZA HOTEL—Fifth Ave. & 59th St.,** 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7-11. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. Pianist & dancing Tues.-Sat. **(M-E)** **Oak Room:** L Mon.-Fri. noon-3. D Mon.-Sat. 6-10, Sun. to 11. S Tues.-Sat. 10 p.m.-1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7:30-11:30, Sat. 8-11. L Mon.-Sat. noon-2:30. Br Sun. 11-2:45. Tea Mon.-Sat. 3:30-6:30, Sun. from 4. D Mon.-Sat. 6-1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m, Sun. 4-midnight. **(M-E)** **AE, CB, DC, MC, V.**

**REGINE'S—502 Park Ave., bet. 59th & 60th Sts.,** 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.-Sat. 7:30-midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**REGINETTE—69 E. 59th St.,** 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

**ROSA MEXICANO—1063 First Ave., at 58th St.,** 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon-3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5-midnight. **(M)** **AE, CB, DC, MC, V.**

**THE RUSSIAN TEA ROOM—150 W. 57th St.,** 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.-midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

**TERRACE FIVE—725 Fifth Ave., at 57th St. in Trump Tower,** 371-5030. Dress opt. French. Spcls: seafood blini with caviar, roast lobster with ginger & scallions, poached salmon with winter squash. Res. sug. L Mon.-Sat. noon-3. Tea Mon.-Sat. 3:30-5:30. D Mon.-Sat. 6-10. Pre-theatre D 6-7. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**TINO'S—235 E. 58th St.,** 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** **AE, CB, DC, MC, V.**

**TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg.,** 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**TRE SCALINI—230 E. 58th St.,** 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

## *Above 60th Street, East Side*

**BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon Hotel,** 715-6929. Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb, thru 11/23, the Foods of Britain festival. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. 11-4. D daily 6-11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

**BORDER CAFE USA—244 E. 79th St.,** 535-4347. Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices & greens; sauteed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. **(M)** **AE, DC, MC, V.**

**CAFE SAN MARTIN—1458 First Ave., at 76th St.,** 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

**CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St.,** 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

**CAMPIELLO—1466 First Ave., bet 76th-77th Sts.,** 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.-Sat. 5:30-midnight, Sun. 4-11. **(E)** **AE, CB, DC, MC, V.**

**CAPRICCIO—33 E. 61st St.,** 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**CARAMBA IV—1576 Third Ave., at 88th St.,** 876-8838. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

**CARLYLE HOTEL—76th St., & Madison Ave.,** 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. S daily 6-1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.--Sat. 7-10:30 a.m., Sun. 8-10:30. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 6-11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon -1 a.m. **AE, CB, DC, MC, V.**

**DIECI—1568 First Ave., bet. 81st & 82nd Sts.,** 628-6565. Jacket required. Italian. Spcls: angel hair with lobster & crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.-Sat. 5:30-11:30, Sun. 5-11. Private parties for 50. **(M)** **AE, MC, V.**

**FIORELLA—1081 Third Ave., bet. 63rd-64th Sts.,** 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4:30. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

**FRIDAY'S—1152 First Ave., at 63rd St.,** 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** **AE, CB, DC, MC, V.**

**IL MONELLO—1460 Second Ave., at 76th St.,** 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**IL VALLETTO—133 E. 61st St.,**838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-3:30. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** **AE, DC.**

**JACQUELINE'S—132 E. 61st St.,** 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, sauteed veal with crab & asparagus, fresh crispy duck in raspberry & leek sauce, poulet Jacqueline. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd-63rd Sts.,** 593-4910. Casual. French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.-Sat. noon-3. Br Sun. noon-4. D daily 6-11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

**LA PETITE FERME—973 Lexington Ave., at 70th St.,** 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**LE CIRQUE—58 E. 65th St.,** 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

**LE REGENCE—37 E. 64th St., in the Plaza Athenee,** 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. **(E)** **AE, CB, DC, MC, V.**

**LES PLEIADES—20 E. 76th St.,** 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

**LION'S ROCK—316 E. 77th St.,** 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat. 11:30-3, Sun. to 3:30. Private parties. **(M)** **AE, DC, MC, V.**

**L'OMNIBUS DE MAXIM'S—21 E. 61st St.,** 980-6988. Casual. French. Spcls: salade de volaille digonnaise, moules mariniere, paillard de veau grille au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L & D Mon.-Sat. noon-11 p.m. Private parties 40-125. Pianist. Closed Sun. **(M)** **AE, DC.**

**LUCULLUS—1647 Second Ave., bet. 85th-86th Sts.,** 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon-Sat. 6-11. Private parties for 60. Closed Sun. **(M-E)** **AE, DC.**

**MALAGA—406 E. 73rd St.,** 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

**MANHATTAN CAFE—1161 First Ave., at 64th St.,** 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Prix fixe Br Sat.-Sun. 11:30-4. D daily 5-11:30. **(M-E)** **AE, CB, DC, MC, V.**

**MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts.,** 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-11:30, Sun. 4-10. Br Sun. 11:30-4. **(M)** **AE, CB, DC, MC, V.**

**MAXIM'S—680 Madison Ave., at 61st St.,** 751-5111. Formal Mon.-Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'epinards, selle d'agneau farcie a la creme de basilic. Res. sug. D Mon.-Sat. 6-2 a.m. Dancing to Peter Duchin orchestra Mon.-Sat. Private parties for 10-400. Closed Sun. **(E)** **AE, DC.**

**MAXWELL'S PLUM—1181 First Ave., at 64th St.,** 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:30 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** **AE, CB, DC, MC, V.**

**MOCCA ROYALE—1584 Second Ave., at 82nd St.,** 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30-1 a.m. Gypsy orchestra nightly. **(M)** **AE, CB, DC, MC, V.**

**NICKELS—227 E. 67th St.,** 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Br Sun. 11–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

**PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts.,** 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

**PIERRE HOTEL—2 E. 61st St.,** 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

**PIZZICO—1445 First Ave., at 75th St.,** 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, capellini with pesto primavera, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

**THE POLO—840 Madison Ave., at 69th St.,** 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

**THE POST HOUSE—28 E. 63rd St.,** 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

**THE RAVELLED SLEAVE—1387 Third Ave., at 79th St.,** 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

**REGENCY HOTEL—540 Park Ave., at 61st St.,** 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

**ST. PETERSBOURG—160 E. 64th St.,** 486-7707. Jacket required. Russian. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. L Mon.–Fri. noon–3. High tea Mon.–Sat. 3–5. D Mon.–Sat. 7–midnight. Private parties 20–100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

**SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts.,** 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

**SIGN OF THE DOVE—1110 Third Ave., at 65th St.,** 861-8080. Formal. American/continental. Spcls: salmon with golden caviar, boneless rack of lamb, fricassee of lobster, shrimp & scallops. Res. sug. D Mon.–Thurs. 5:45–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

**SIMONE'S—1394 York Ave., at 74th St.,** 772-7007. Dress opt. French classic. Spcls: cannette of raspberry, filet d'agneau en croute, gratin of lobster a la vanille. Res. nec. D only 5:30–11 p.m. daily. **(M)** **AE.**

**THE STANHOPE—Fifth Ave., at 81st St.,** 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

**SZECHUAN PALACE—1329 Second Ave., at 70th St.,** 628-8652/8706. Casual. Szechuan/Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–10:30, Sun. from 1. **(I-M)** **AE, CB, DC, MC, V.**

**TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts.,** 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

## *Above 60th Street, West Side*

**AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts.,** 874-1377. Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D daily 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.,**925-6166. **(I–M)** **AE, CB, DC, MC, V.**

**BORDER CAFE USA—2637 Broadway, at 100th St.,** 749-8888. Casual. Southwestern American. Spcls: Border fiesta appetisers, blue corn enchiladas, sun salad with jicama, cactus, orange slices & greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

**CAFE DESTINN—70 W. 68th St.,** 496-2144. Casual. Regional Italian. Spcls: veal scaloppine with mushrooms & artichokes, ravioli with porcini mushrooms, risotto with shrimp, saffron & summer vegetables. Res. sug. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30–3. D daily 5:30–11. **(M)** **AE, MC, V.**

**CARAMBA III—2567 Broadway, at 96th St.,** 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

**CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel,** 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, chicken diablo, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

**FANDANGO—305 West End Ave., Bet. 74th–75th Sts.,** 877-1500. Casual. American. Spcls: charred bluefin tuna with golden aioli and black-bean marmalade, whole pan roasted Maine lobster with coconut milk curry sauce, fresh noodles with lobster sausage, crispy duck. Res. sug. D Mon.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11–4. **(M)** **AE, DC, MC, V.**

**FIORELLO—1900 Broadway, bet. 63rd–64th Sts.,** 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

**GRAPES—522 Columbus Ave., at 85th St.,** 362-3004. Casual. Continental. Spcls: blackened redfish, stuffed calamari, flounder in zucchini batter with apple sauce. Res. sug. L Mon.–Fri. noon–4:30. Br Sat.–Sun. 11–5. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 2 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

**HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts.,** 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

**LA TABLITA—65 W. 73rd St.,** 724-9595. Casual. Argentine/Italian. Spcls: tapas, parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. Tango music Thurs.–Sat. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

**MARVIN GARDENS—2274 Broadway, at 82nd St.,** 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10–5. L Mon.–Fri. 10:30–5. D daily 5–2 a.m. **(M)** **AE, MC, V.**

**METROPOLIS—444 Columbus Ave., bet. 81st–82nd Sts.,** 769-4444. Casual. New American. Spcls: swordfish with orange, olive & roast cumin; snails & shiitakes with pancetta, herbs & red wine; grilled calf's liver with porcini, sauerkraut fritters & balsamic au jus. Res. sug. L Mon.–Fri. noon–2:30. Br Sat. 11:30–3, Sun. to 3:30. D Mon.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 6–10. Pre-theatre D Mon.–Sat. 5:30–7. **(M–E)** **AE, CB, DC, MC, V.**

**MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St.,** 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

**MRS. J'S SACRED COW—228 W. 72nd St.,** 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

**PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts.,** 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon–3 p.m. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

**RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts.,** 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30–4. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

**SHELTER—2180 Broadway, at 77th St.,** 362-4360. Casual. Regional American. Spcls: seafood salad with fresh dill, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5–2, Fri.–Sat. to 3. Br Sat.–Sun. 11:30–4:30. Bar till 4 a.m. Glass enclosed café. **(I)** **AE, DC, MC, V.**

**WILSON'S—201 W. 79th St.,** 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30–3:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

## BRONX

**SEASHORE—591 City Island Ave.,** 885-0300. Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thurs. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

## BROOKLYN

**JUNIOR'S—386 Flatbush Ave. Extension,** 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

**MARCO POLO—345 Court St.,** 718-852-5015. Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L & D Mon.–Fri. 11:30–11 p.m., Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

**MICHAEL'S—2929 Ave. R.,** 718-998-7851/718-339-9288. Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

**MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St.,** 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

## QUEENS

**BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd.,** 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

**VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy.,** 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

**WATER'S EDGE—East River Yacht Club, 44th Drive,** 718-482-0033. Casual. Continental. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi mahi. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. nightly & Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

# OTHER EVENTS

**THE FAIR SEASON** is busier than ever, with the holidays just ahead and gifts on everybody's mind. All these, in alphabetical order (fair's fair!), promise family fun as well. **Brick Church, "Christmas in Old New York":** 11/20, 4–10; 11/21, 10–6. Also a children's fair, 11/21, noon–4, with games and rides. To buy: gourmet foods, decorations, toys, books, clothing for all ages, and gift items from tiny to luxurious. 62 E. 92nd St. . . . **Families First Toy and Crafts Fair:** European and American books, crafts, toys, Robert the Clown to entertain; door prizes. 11/21, 22, 10–4, at 250 Baltic St., Brooklyn, with proceeds going to the Center's services to neighborhood families . . . **Norwegian Seamen's Church Christmas Fair,** 245 E. 49th St.: Handcrafts, arts, knit sweaters and mittens, holiday decorations, foods and sweets—all with a happy Norwegian accent. 11/22, noon–10; 11/23, 3–10 . . . **Park Avenue Methodist Church Christmas Fair,** 106 E. 86th St.: mostly new merchandise, below retail costs—sweaters, books, blouses, small appliances, cosmetics, plants, tree ornaments, a white-elephant table, baked goods. 11/22, 10–5 . . . **P.S. 3 Fall Festival,** 490 Hudson St. between Christopher and Grove Sts.: fine-art collection, rummage sale, new merchandise for gifts, raffles and games and food. 11/22, noon–5; $1, children 50 cents . . . Across the street, at 487 Hudson, the **Old-Fashioned Christmas Fair of St. Luke's School:** Handmade gifts, crafts, toys, hand-embroidered children's togs, raffle, a refreshments cafe. 11/21, 5–10; 11/22, noon–5; $2, children and seniors free. A roast-beef dinner, $7, served Fri. 5:30–7:30; children and seniors $4 (includes admission) (924-5960); proceeds to the scholarship fund . . . The **UNIS Family Fair,** by the United Nations International School, 24-50 East River Dr., northbound side of the FDR Drive at 23rd St.: an international flavor, naturally, in foods, gifts, flea market, a kids'-only store, records and stamps, games, entertainment. 11/22, 11–5; $1, children free.

**THE MAGNIFICENT CHRISTMAS SPECTACULAR**—Through 1/8/87, at Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). This year's program is an encore of 1985's: "The Rockette Christmas Carousel," "The Nutcracker, a Teddy Bear's Dream," "Christmas in New York—A Winter Fantasy Scene," complete with an ice rink, are all back. Morning, afternoon, and evening shows on a varying schedule. No performances Wed. through 12/10 nor 1/7, but there *are* shows on Thanksgiving, Christmas, and New Year's. $22, $25.

**CALENDAR NOTES** include some benefits, some learning experiences, and some fun. The laudably busy people at **Civitas,** the quality-of-life organization that zones and plans for the good of us city dwellers, are inviting us all to their annual fundraiser, 11/19, 6:30–9, at the Italianate House of the Redeemer, 7 E. 95th St. "A Mid-Autumn Night's Dream" offers a silent auction, a cocktail buffet, music, and two showings of the Civitas movie, "No More Tall Stories," which is narrated by Paul Newman. $25 includes a membership in the group (996-0745) . . . **Praise and Harvest Day,** an event planned by the Protestant Conference of Churches and Clergy, will be at the Hubbard Theater, 227 W. 46th St., 11/22, 10 a.m. all day into the wee hours of Sun. a.m. Musicians, dancers, performance artists, and drama groups will stage a marathon concert, with surprise guests, at which admission is nonperishable foods you contribute (money welcome, too). The idea is to amass foods for distribution by responsible parties to the homeless and hungry in the city. Money alone can be sent to the Protestant Conference, 1035 Grand Concourse, the Bronx 10452 . . . The winners of the **Ice Carving Championships** will be chosen 11/22, at an open competition at the Sheraton Centre Hotel & Towers, Seventh Ave. and 53rd St. New York regionals begin at 10 a.m., and the national finals at 2. Looking on is free . . . There'll be some Norwegian musicians and craftspeople performing and working in the **Norway Galleries** of the South Street Seaport Museum, 171 John St., during the afternoon of 11/22. Admission to this part of the Seaport is $4, seniors $3, children 12 and under $2, and includes the rest of the Museum tours . . . Students of opera greats Martina Arroyo, Carlo Bergonzi, and Eve Queler will perform arias in competition for a $1,000 prize, in the gala concert of the **Leonard Warren Opera Master Classes,** honoring the late Met baritone. 11/25 at 7:30, Greenwich House, 27 Barrow St. (242-4770). $10, students and seniors $5 . . . Singles can be the never-married, the divorced, the widowed, as well as "young singles." There will something for them all, of all ages, at **The Single Experience 1986,** 11/23, 11–6:30, at the Tappan Zee Inn in Nyack. Registration is $55 at the door, or $50 in advance (914-634-5729), and topics will be as wide-ranging as the single experience itself; also a brunch, exhibits, refreshments.

**FOR COLLECTORS, SHOPPERS, AND BROSWERS**—A flock of sales/exhibits are suddenly among us, offering bargains to buy and treasures to admire, in equal measure. The **Annex Antiques & Collectibles Show,** at the New York State Armory, 125 W. 14th St., 11/21–23: almost 100 dealers selling old jewelry and clothing, new toys and antique quilts and folk art, silver and dolls, 17th-century laces and Depression glass, carved wood and clocks. Free appraisals 12–2 and 4–6 Sat. and Sun. Preview Fri., 6–9, $10; Sat. and Sun., 10–6; $4 . . . **Modernism 1860–1960: A Century of Style & Design,** at the Seventh Regiment Armory, Park Ave. and 67th St., 11/20–23: Furniture, jewelry, decorative arts; 70 exhibitors from the U.S. and Europe, and everything's for sale. How about a Belter or a Bauhaus or a Wiener Werkstatte chair; an Art Nouveau lamp or an Art Deco vase; a WPA or a Frank Lloyd Wright or a Surrealist artwork? Thurs. -Sat. noon–10; Sun. 11–6; $7. Benefit preview 11/19, 6–10, for the Brooklyn Museum (718-638-5000) . . . The **92nd Street Y Pottery Sale,** 11/23, 11–6, in the Pottery Studios of the Y, Lexington Ave.: Functional and decorative works crafted by students, friends, and faculty of the department include platters, mugs, teapots, bowls, with part of the proceeds going to the Pottery Scholarship Fund . . . Herewith, a trio of collectibles show/sales with a whiff of nostalgia—The **Post Card Show,** at the Penta Hotel, Seventh Ave. and 33rd St.: Prizes for competing exhibits; a dealer's bourse, with 4 *million* cards for sale and trading, from 10 cents up, along with blotters, valentines, labels et al; books about post cards, collectors' supplies, more. 11/21, noon–8; 11/22, 10–8; 11/23, 11–5; $2.50 per day . . . The **Records Flea Market** 11/22, 23, 11–4, with LPs, 45s, 78s, sheet music and folios, song books and magazines. 253 W. 72nd St. . . . **Madison Avenue IV, for baseball buffs** at the Armenian Church, Second Ave. between 34th and 35th Sts.: 11/22, 9–5; 11/23, 10–4: cards and memorabilia, uniforms and autographs, and promised guest appearances both days by Joe DiMaggio (11–12:30, 1:30–3), Eddie Stanky (11–2). $3 daily, $4 weekend . . . The annual **Harvest Crafts Festival,** at the Nassau Coliseum in Uniondale, L.I.: Clothing and pottery, fiber and metal and woodwork, decorative and functional things of all kinds in all media, sculpture, entertainment and ongoing demonstrations of spinning, candlemaking, and so on. 11/21, 6–10; 11/22, 11–10; 11/23, 11–6. $4, children and seniors $2 . . . A **Creative Arts Festival,** 11/22, 23, 10–5, at the Staples High School, Westport, Conn.: 100 crafts exhibitors in a juried show, with handmade quilts and pottery, foodstuffs and toys, clothing and fabrics. $3, seniors $2.50

**NEW YORK EXPERIENCE**—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. Mon.–Thurs., 11–7; Fri. and Sat., 11–8; Sun., noon–8. $4.75; under 12, $2.90.

## TOURS

**ADVENTURE ON A SHOESTRING**—11/23, two tours: At 11:30 a.m., the **Jewish Lower East Side.** Meet on N.W. corner of Delancey and Essex Sts.; $5. At 3, **Beekman Place and Sutton Place.** Meet on N.W. corner of First Ave. and 51st St; $5. (265-2663.)

**NEW HISTORIC DISTRICT**—11/23 at 12:30, a walk sponsored by the Coalition to Save City & Suburban Houses and the Landmarks Committee of the City & Suburban Housing Tenants' Association. Led by preservationist Halina Rosenthal, the tour is of the area from York Ave. to the East River, 77th–79th Sts., exploring the past, present, and future of the area, including model tenements built in the early part of the century. Meet in the first-floor board room at CUNY, 535 E. 80th St. (744-3958). $5.

**LITTLE UKRAINE/LITTLE ODESSA**—Walks with Guide Service of N.Y. (408-3332). 11/22, 10–3: **East Village,** including church and museum visits, a shop stop for demonstration of egg-decorating, a full Ukrainian lunch with entertainment; $32. 11/23, 10–2: **Brighton Beach, Brooklyn,** including bus transportation, a Russian lunch with entertainment; $38. Must pre-register for both.

**TOURS WITH THE 92ND STREET Y**—Advance registration is required (427-6000, ext. 179). Phone for schedule of activities and out-of-town tours. All these on 11/23: **West Village Theater: A Tour Performance**—Actor Michael Levin leads a walk that stops at the Provincetown Playhouse, the Cherry Lane, and other historic spots, interlaced with commentary and some excerpts of noted theatrical writing; 1–3:30; $8. **Radicals in New York**—Lower and mid-Manhattan, where Emma Goldman, Castro, de Valera, and others laid their plans; 1–3:30; $10. **Inside AT&T,** and a walk in midtown; includes a discussion; $10.

**MUNICIPAL ART SOCIETY TOUR**—(935-3960). A visit to the Palladium on E. 14th St., transformed by architect Arata Isozaki from the old Academy of Music into the disco of today. 11/19, 8:30–10 p.m.; and you can stay on for late-night activity. $25.

**CENTRAL PARK**—11/23 at 2, join the Urban Park Rangers for a tour of "Vanished and Unbuilt Central Park," including once proposed race tracks and air fields. Meet at the Dairy, 65th St. west of the Zoo. Free (397-3091).

**BROOKLYN BIRD CLUB**—A walk in Staten Island, to look for snow buntings, longspurs, owls. 11/23; must pre-register (718-462-0846). $2.

**HARLEM RIVER GORGE,** its Bronx shore, with the Shorewalkers of New York (865-5601). 11/23 at 11 a.m., meet at 207th St. and Tenth Ave. $3 contribution.

**URBAN PARK RANGERS**—Walks and workshops, free unless noted. Call borough offices for weekend line-up: Bronx, 548-7880 or 589-0096. Brooklyn, (718) 287-3400. Manhattan, 397-3091. Queens, (718) 699-4204. Staten Island, (718) 442-1304.

**OUTDOORS CLUB**—Write for schedule of country hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also city walks: 11/23 at 1, meet on S.W. corner of Sixth Ave. and 10th St., for a walk around Greenwich Village. $1 (718-855-5564).

**URBAN TRAIL CONFERENCE**—Emphasis is on nature, and walking itself. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes. Also city walks: 11/23 at 11 a.m., meet in front of the Public Library at Cadman Plaza, Brooklyn, for a walk across the Brooklyn Bridge (or meet the walkers on the Manhattan side), then through Lower Manhattan; lunch at South Street Seaport (extra). (718-720-1593.)

## SPORTS

**TENNIS—Virginia Slims Championships** (Madison Square Garden; 564-4400): 11/17–11/23: The finest players in women's tennis, including Martina Navratilova, Hana Mandlikova, and Steffi Graf, will be battling each other for the championship. The top 16 singles stars and eight of the best doubles teams, based on the Virginia Slims point standings, will compete for one of the biggest purses in women's tennis. *11/17–11/21 at 6 p.m., $10–$20; 11/22 at noon and 11/23 at 11 a.m., $15–$28.*

**SOCCER—New York Express** (Nassau Coliseum, Uniondale, L.I.; 516-579-5095): 11/21 at 8:05 vs. Kansas City. $9–$13.

**BASKETBALL—Knicks** (Madison Square Garden Arena; 564-4400): 11/22 at 8:30 p.m. vs. Golden State; 11/25 at 7:30 p.m. vs. Houston $8–$20.

**HORSE RACING—Aqueduct** for the fall-winter meeting, through 12/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 11/19, Schenectady Handicap (NYB); 11/22, Remson; 11/23, Demoiselle.

**HOCKEY—Rangers** (Madison Square Garden Arena; 564-4400): 11/26 at 7:30 vs. Quebec. $9–$22. . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 11/17 at 7:35 vs. Rangers. $10–$19 . . . **Islanders** (Nassau Coliseum, Uniondale, L.I.; 516-794-4100): 11/20 at 8:05 vs. Toronto; 11/22 at 7:05 vs. Hartford; 11/25 at 8:05 vs. Pittsburgh. $16–$26.

## CHILDREN

**BRICK CHURCH FAIR** at the Brick Church (62 East 92nd St.; 289-4400)—11/21, noon–4, Children's Fair; see "Fairs" above.

**NEW YORK PHILHARMONIC YOUNG PEOPLE'S CONCERT,** Zubin Mehta conductor. 11/22 at 2: "American Songs/American Impressions"—Baritone Ben Holt will sing Copland's arrangements of three American folksongs as well as spirituals. The music of Ellington, Bernstein, and other composers will also be performed. Avery Fisher Hall, $4–$8.

**AFRICAN MASKS** at the Studio Museum in Harlem (144 W. 125th St., 864-4500). Every Tues. through 11/25 at 10 a.m. and 1 p.m.: Pre-schoolers and elementary-school pupils can discover the many ways masks have been used in West African societies, by viewing slides and handling authentic masks. Call for fees.

**CHILDREN'S FILM**—11/22 at 2 p.m.: Walt Disney's, *101 Dalmatians,* sponsored by the Dalton PTA at the Martin Theatre (108 E. 89th St.; 722-5160). $2.

**ANIMAL CRACKERS,** a children's readers theatre performance, will be presented at LaGuardia Community College in the college theater (31-10 Thomson Ave., Long Island City, L.I.; 718-626-8511). 11/22 at 11: Animal stories performed in mime, singing, acting, and audience participation. Adults, $4; children, $2.

**STORY HOUR AND PARENTS' WORKSHOP** at J. Levine Books and Judaica (5 W. 30th St., 2nd Floor; 695-6888). 11/23, 1–3: Storyteller Marcia Posner will weave tales for children ages 4–8 at 1 p.m. and at 2 p.m. will conduct a parenting workshop while the children enjoy refreshments. Free.

**THE BIG APPLE CIRCUS** at Lincoln Center (Damrosch Park, between the Metropolitan Opera House and State Theatre; 391-0767). 11/19–1/4/87: Ringmaster Paul Binder re-creates a Carnivale theme taking the audience on a whirlwind tour of "Mardi Gras" in New Orleans, "Carnivale" in Venice, and "Fiesta Mexicana" in Mexico. Circus acts from around the world will be presented and include trapeze artists, acrobats, aerialists, jugglers, comics, clowns, elephants, horses, and dogs. Performances: 11/19, 11/21, and 11/25 at 7:30 p.m., $10–$28; 11/22 at 12:30 p.m. only, and 11/23 at 12:30 and 4, $10–$30.

**PUPPET FESTIVAL** at Museum of the City of New York (Fifth Ave. at 103rd St.; 534-1672)—11/22 at 1:30: The Peppermint Playhouse Puppeteers will present the "Surprise Party," recommended for children ages three and older. $3. Followed by a "Please Touch" demonstration, in which children can handle antiques from 17th-century New York. $2.

**PUPPETWORKS** (Old First Church, Seventh Ave. and Carroll St., Park Slope; 718-834-1828) presents *The Wizard of Oz* every Sun. at 2, through 12/7. $3.75.

**MERLIN,** a production featuring magic and comedy, will be presented by Jack Adams, at Theatreworks/USA, Promenade Theatre (Broadway at 76th St.; 595-7500). Sat. at 1, 11/22 and 11/29. Sun. at 12:30, 11/23, and 11/30. $9.

**HAVING FUN WITH MUSIC AND DANCE** at the Third Street Music School (235 E. 11th St.; 777-3240). 11/22 at 3: A variety of songs and dances with Laurel Lesio. Free.

**PUPPET PLAYHOUSE** (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316). 11/22, 11/23 at 11 and 1: "Little Red Riding Hood," a very updated version of the tale, by Puppets to Go. $3.

**THE LEGEND OF SLEEPING BEAUTY,** by the Seventh Sign Theatre Co., at Good Shepherd–Faith Presbyterian Church (152 W. 66th St.; 718-706-6554). Every Sat. through 11/22 at 11 a.m. and 1 p.m. Children $5; adults $3.

**ALADDIN AND HIS WONDERFUL LAMP,** by On Stage Children at Harley House Theater (413 W. 46th St.; 666-1716). Sat., through 11/22 and also on Sun. 11/23 at 1 and 3:30. Children $4; adults $5.

**PUFF THE MAGIC DRAGON** at Papageno Puppet Theater in the new Party Center Theatre (251 W. 72nd St.; 874-3297). Fri.–Sun. at 10:30 a.m. and noon, through 11/30. $3.50 (reservations necessary).

**LONG RUNNERS—Mostly Magic** (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show. Sat. at 2, featuring magicians David Charnee and Imam. $7.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): *Rumple Who?* Sat. and Sun. at 1 and *The Snow White Show* Sat. and Sun. at 3. $3 . . . **Michael Taubenslag Productions** (Jan Hus Playhouse, 351 E. 74th St.; 772-9180): Sun. at 1: *Cinderella;* at 2:30: *Pinocchio.* $3.95 . . . **The Little People's Theater Company** (39 Grove St.; 765-9540). *The Three Little Pigs* at 1:30 and *Cinderella* at 3, Sat. and Sun. through 11/23. $5. . . *The Beat Is With You,* an original rock musical, presented by the **4th Wall Repertory Company** (79 E. 4th St.; 254-5060), Sat. and Sun. at 3:30. Adults, $10; children, $6 . . . *Alfred the Dragon Is Here Again* by the Young People's Department at **New Media Repertory Co.,** (St. Peter's Church, 619 Lexington Ave., at 54th St.; 734-5195), presented Sat. at 3:30 p.m. Adults, $4.50; children $3.50.

**CITY OF NEW YORK PARKS AND RECREATION**—At the **Marionette Theatre** (79th St. and West Drive—Central Park; 988-9093)—*Aladdin.* Sat., noon and 3 p.m. $2. . . At the **Heckscher Puppet House** (north of Seventh Ave. and Central Park South—Central Park; 397-3089)—*The Emperor and the Nightingale,* about a king, a housemaid, and a songbird. Mon.–Fri., 10:30 a.m. and 12 noon. $2. . . **Clay Pit Ponds State Park Preserve** (Carlin St., off Sharrotts Rd., Charleston, S.I.; 718-967-1976): 11/20, 3:45–5, an after school nature program for grades 3–5. Free, but advance registration is required. . . At **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—11/22 at 1: "Knightware"—Children can make a helmet and decorate a shield with their own personal crest. Free (must reserve).

**CHILDREN'S MUSEUM OF MANHATTAN** (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904): 11/22 and 11/23 at 2: "Chinese Fun and Games"—Margaret Yuen, director of the Chinese Silk Dancers will demonstrate Chinese games that children can make and take home with them. Hours: Tue.–Fri. 1–5; weekends, 11–5. Adults $2 (weekends) and $1 (weekdays); children $3 and $2.

**QUEENS MUSEUM** (New York City Building, Flushing Meadow-Corona Park, Flushing; 718-592-2405). 11/23 at 1 and 3: "Drawing on the Line"—Children can examine the variations of line used by the American masters and experience line-drawing exercises. 50 cents. Hours: Tue.–Fri. 10–5; Sat. and Sun. 12–5:30.

**STATEN ISLAND CHILDREN'S MUSEUM** at Snug Harbor (940 Richmond Terrace; 718-273-2060). "Storytelling"—Every Sat. at 11:30 a.m., for pre-schoolers. "Friday Night Free Fun"—The museum will be oper free of charge the first friday of every month. Also, in the 3rd-floor Main Gallery: "Building Buildings-" . . . Downstairs Gallery: "Big Top Puppets." Hours: Wed.–Fri., 2–5, Sat. and Sun., 11–5. $2.

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# NIGHTLIFE
## DIRECTORY

**KEY TO ABBREVIATIONS**

| | |
|---|---|
| **AE** | **American Express** |
| **CB** | **Carte Blanche** |
| **DC** | **Diners Club** |
| **MC** | **MasterCard** |
| **V** | **Visa** |

Please check hours and talent in advance. Many places are forced to make changes at short notice.

## POP/JAZZ

**AMAZONAS—492 Broome St.,** 966-3371. Restaurant featuring the music of Brazil. Sun.–Mon., Ricardo Guerra. Tues.–Thurs., Aloisio Aguiar and his group. Fri.–Sat., Andres Laprida. **AE, CB, DC.**

**ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts.,** 242-9066. Every Fri. from 6–8, Joan Budd. 11/19, Art Lillard Trio. 11/20, Nancy Banks Trio. 11/21,22, Dom Minasi with Jimmy Madison and Dennis Irwin. 11/23, Ellen Steier Trio. 11/24, Rick Stone Trio. 11/25, Jan Leder Trio. **AE, CB, DC.**

**THE BITTER END—149 Bleecker St.,** 673-7030. 11/19, Sweeney; The Torpedos. 11/20, The Grunge; Nearly Missed. 11/21, Steve Brosky; The Swing. 11/22, Invisible Pedestrian; Day Breakers. 11/23, Big Dog. 11/24, Andy Rosen; Bonnie and the Lads. 11/25, Comedy night with Eddie Brill. **No credit cards.**

**BLUE NOTE—131 W. 3rd St.,** 475-8592. 11/19,20, Dave Valentin and his Group; Dianne Schuur. 11/21–23, The second annual Blue Note big band festival with Lionel Hampton. 11/24, Toshiko Akiyoshi New York Jazz Orchestra featuring Lew Tabackin. 11/25–27, Jaki Byard and the Apollo Stompers. **AE, MC, V.**

**BRADLEY'S—70 University Pl., at 11th St.,** 228-6440. Thru 11/22, pianist John Hicks with Walter Booker on bass. 11/23, pianist Simon Nabotov. 11/24–29, pianist Cedar Walton with David Williams on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

**BRAZILIAN BEAT—333 E. 60th St.,**308-2333. Brazilian restaurant featuring the Elcio Milito Trio every Mon.–Sat. from 9–midnight. **AE, CB, DC, MC, V.**

**CAFE JUPITER—228 W. 10th St.,** 924-9292. Duplex restaurant and jazz club. 11/21,22, pianist Joanne Brackeen with Clint Houston on bass and Victor Jones on drums. 11/23, pianist Kenny Werner with Ratzo Harris on bass and Rashied Ali on drums. Shows Fri. & Sat. at 10, 11:30 & 1 a.m., Sun. at 7, 8:30 & 10. **AE, MC, V.**

**CAJUN—129 Eighth Ave., at 16th St.,** 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jass Band. Thurs., The Ernie Lumer Sextet. Fri., The Canal Street Dixieland, Jazz and Blues Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

**CARLOS 1—432 Sixth Ave., at 10th St.,** 982-3260. Supper club. Thru 11/23, The Billy Bang Sextet. 11/25-30, David Murray Trio. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live d.j. every Fri. & Sat. **AE, CB, DC, MC, V.**

**EAGLE TAVERN—355 W. 14th St.,** 924-0275. Mon. Irish Sessions. 11/19, Heather Wood and David Jones. Shows at 9. **No credit cards.**

**FAT TUESDAY'S—190 Third Ave.,** 533-7902. 11/19–23,25–30, McCoy Tyner Big Band. 11/24, Les Paul Trio. **AE, MC, V.**

**GREENE STREET CAFE—101 Greene St.,** 925-2415. Multi-level floors for entertainment. **Upstairs:** 11/20 at 8, Estelle Reiner, followed by The Rick Stanley Show at 10. 11/21 at 8, The High Heeled Women, followed by Estelle Reiner at 10, and Comedy Show at midnight. 11/22 at 8, Julienne Marshall, followed by Cabaret at 9:30, 11, and 1 a.m. **AE, MC, V.**

**GREGORY'S—63rd St. & First Ave.,** 371-2220. 11/19–22, 10–3 a.m., singer Kitt Moran with pianist Mike Moran and Andy Eulau on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. 5–10, Stan Edwards. Sun. & Mon., 10–3, Bob Dorough with Bill Takas. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

**HORS D'OEUVRERIE—One World Trade Center,** 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

**J'S—2581 Broadway, bet. 97th–98th Sts., (2nd fl.)** 666-3600. 11/19, Jason 'n' Grayson. 11/20, Virg Dzurinko. 11/21, Richard Rodney Bennett. 11/22, Joel Landsberg Trio with Brian Fielding and Lou Mondelli. 11/23, Sue Keller. 11/24, Ken Peplowski and Frank Vignola. 11/25, George Ziskind. Music Wed.–Thurs. from 8, Fri.–Sat. from 9, Mon.–Tues. from 7:30. **AE, CB, DC, MC, V.**

**JIMMY WALKER'S—245 E. 55th St.,** 319-6650. Every Wed. from 9 p.m., Ed Polcer with Ken Peplowski - Frank Vignola Quartet. Thurs.–Sat. at 9:30, 10:30 and midnight, Mary O'Dowd and her Band. **AE, CB, DC, MC, V.**

**KENNY'S CASTAWAYS—157 Bleecker St.,** 473-9870. 11/19, Laura Theodore; Netherclass. 11/20, Li Mann Cat's Meow; C.D. and the Beast. 11/21, Tracy Leigh Greene. 11/24, Carolyne Mas; Atomic Passion. 11/25, Dick Wagner; Mark Worthy. **No credit cards.**

**KNICKERBOCKER SALOON—33 University Pl.,** 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. 11/19–22, pianist Bill Mays with John Goldsby on bass. 11/23,24, pianist Esther Blue. 11/25–29, pianist Jo Ann Brackeen with Calvin Hill on bass. **AE, MC, V.**

**MICHAEL'S PUB—211 E. 55th St.,** 758-2272. Thru 11/29, raconteur and renaissance man, Jonathan Schwartz with Jo Sullivan in *All Hart*, Tues.–Sat. at 9 & 11. Closed Sun. **AE, DC, MC, V.**

**MIKELL'S—760 Columbus Ave., at 97th St.,** 864-8832. 11/20–22, Gloria Lynn. 11/28,29, Art Blakey and the Jazz Messengers. **AE, CB, DC, MC.**

**MR. SAM'S—1265 Third Ave., nr. 73rd St.,** 517-2020. Thru 11/22, jazz-singer Morgana King, Tues. & Wed. at 9, Thurs.–Sat. at 9 & 11. **AE, MC, V.**

**THE RED BLAZER—1571 Second Ave., at 82nd St.,** 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Cynthia Sayer Vintage Jazz Trio. Fri. at 9, Lydia with Howie Wyath. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, ragtime pianist Terry Waldo. **AE.**

**THE RITZ—119 E. 11th St.,** 228-8888. Dance to the Big Beat. 11/20, Berlin; The Rainmakers. 11/21, Peter Murphy; The Bolshoi. 11/22, Billy Bragg. 11/26, Chameleons U.K. **No credit cards.**

**SWEET BASIL—88 Seventh Ave. So.,** 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 11/23, Tim Berne Quintet featuring Herb Robertson, Mark Dresser, Hank Roberts, Joey Baron. 11/24, Gil Evans' Orchestra. 11/25–30, New York Jazz Quartet. **AE, MC, V.**

**SWEETWATER'S—170 Amsterdam Ave., at 68th St.,** 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 11/22, singer, dancer, songwriter and impressionist Jack Hammer, Tues.–Thurs. at 9 & 11, Fri.–Sat. at 9 & midnight. 11/25–29, guitarist Eric Gale. **AE, DC, MC, V.**

**TRAMPS—125 E. 15th St.,** 777-5077. 11/19, The Tapes; Emmi; Screen Test. 11/20, Woofing Cookies; Nightporters. 11/21–23, Big Time Sarah. 11/24, Mod Monday. 11/25, Ricky Ford and the Last Waves; The Oscar Sanders Funk 'n' Roll. Shows from 9 p.m. **No credit cards.**

**VILLAGE GATE—Bleecker & Thompson Sts.,** 475-5120. 11/20–23, Tania Maria. 11/24, Celia Cruz 'The Queen,' Tito Puente 'The King' and his Concert Orchestra. **AE, MC, V.**

**VILLAGE VANGUARD—178 Seventh Ave. So.,** 255-4037. Thru 11/23, John Abercrombie Quartet featuring Peter Erskine, Bob Mintzer, and Marc Johnson. 11/25–30, Illinois Jacquet 16-piece Band. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

**THE WEST END—2911 Broadway,** 666-9160. Jazz, Tues.–Sun. from 9. 11/19–23, Jay Hoggard Quartet with Benny Green, Pheeroan Aklaff, and Anthony Cos. 11/26, The Walter Bolden Group featuring David 'Fathead' Newman. 11/27–30, 'Little' Jimmy Scott. **MC, V.**

**THE WHIPPOORWILL—18 E. 18th St.,** 675-7100. Thru 11/23, David 'Fathead' Newman; Jack McDuff Quintet. 11/24, Tex Allen Sextet with John Hicks, Junior Cook, Vincent Herring, David Williams, and Eddie Gladden. Shows at 10, 11:30 and 1 a.m. **AE, MC, V.**

**ZINNO—126 W. 13th St.,** 924-5182. Italian restaurant with music daily at 8. Thru 11/22, pianist James Williams with Jamil Nasser on bass. 11/23–29, guitarist Gene Bertoncini with Michael Moore on bass. **AE, MC, V.**

## COUNTRY/WESTERN

**LONE STAR CAFE—Fifth Ave., at 13th St.,** 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 11/19,20, Commander Cody! 11/21,22, Dr. John. 11/23,30, J.D. Souther and Karla Bonoff. **AE, CB, DC, MC, V.**

## COMEDY/MAGIC

**CATCH A RISING STAR—1487 First Ave.,** 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

**COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St.,** 861-9386. Showcase for stand-up comics and singers, Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

**DANGERFIELD'S—1118 First Ave.,** 593-1650. Thru 11/23, comedians Dave Kelly, Steve Rizzo, Richie Gold, Mike Little, Paul Lyons, and Danny Curtis. Sun.–Thurs at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. **AE, CB, DC, MC, V.**

**GOODTIMES—449 Third Ave., at 31st St.,** 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

**IMPROVISATION—358 W. 44th St.,** 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thurs. 8 p.m.–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **AE.**

**MAGIC TOWNE HOUSE—1026 Third Ave.,** 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. **No credit cards.**

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**MONKEY BAR—60 E. 54th St. (in the Elysee Hotel).** 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Fri.–Sat., two shows, first show at 9:30, featuring Mel Martin, Lynn Devore & Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

**MOSTLY MAGIC—55 Carmine St.,** 924-1472. Nightclub/theater featuring magic and comedy. 11/19, magician Imam and comedian Terry Day. 11/20, magician Jo Monte and Terry Day. 11/21, magician Slydini and juggler Tony Duncan. 11/22, magician/comedian George Schindler and Tony Duncan. 11/25, comedy showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

**STAND-UP NEW YORK—236 W. 78th St.,** 595-0850. Club with comics from TV and the national club scene. Thru 11/23, Charles Zucker, Sam Greenfield, Susie Espin. 11/25–30, David Seh, Rhonda Hansome, Keith Barany. **AE, MC, V.**

## DISCO/DANCING

**JIMMY WESTON'S—131 E. 54th St.,** 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 12/31, The Mike Cerrati Trio featuring Bob Renino and Vince Nicosia alternating with singer-pianist Tommy Furtado Trio. **AE, CB, DC.**

**THE RED PARROT—617 W. 57th St.,** 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. **No credit cards.**

**REGINE'S—502 Park Ave., at 59th St.,** 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

**ROSELAND—239 W. 52nd St.,** 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.–Sun. from 2:30. **AE, V.**

**S.O.B.'S—204 Varick St.,** 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 11/19,20, Tito Puente. 11/21,22, Pe De Boi. 11/25,26, Herbie Mann with NY Samba Band. **AE, CB, DC, MC, V.**

## CABARET

**BACKSTAGE—318 W. 45th St.,** 489-6100. **The Green Room:** The Singing Trio Gotham presents *There's No Business in Show Business,* every Thurs.–Fri. at 11, Sat. at 11:30 p.m. **AE, DC, MC, V.**

**THE BALLROOM—253 W. 28th St.,** 244-3005. Blossom Dearie's Concerts, Wed.–Sat. at 6:30.... Thru 12/27, singer Rita Gardner with Buddy Barnes in *Say It With Music,* Tues.–Sat. at 9... 11/29–29, Broadway star Laurie Beechman, Wed.–Sat. at 11. **AE, MC, V.**

**CAFE VERSAILLES—151 E. 50th St.,** 753-3884. Palatial cabaret/restaurant with a new revue, *Voila America!,* produced by Leonard Miller featuring dancers, singer Pam Souders, comic puppeteer Michael Roloff, and comedian Ken Hoyle, Sun.–Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30... John J. Syarez, a versatile pop/rock singer entertains in the lounge, Mon.–Fri. from 5–7:30. **AE, CB, DC.**

**CHIPPENDALES—1110 First Ave., at 61st St.,** 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

**THE GINGER MAN—51 W. 64th St.,** 399-2358. **The Back Room:** Thru 11/29, singer-pianist Chris Barrett in *It's a Grand Night for Singing,* Wed.–Thurs. 9–midnight, Fri.–Sat. to midnight. **AE, CB, DC, MC, V.**

**PALSSON'S—158 W. 72nd St.,** 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

**PANACHE—149 E. 57th St.,** 935-0244. 11/19 at 8, Rhonda Helfman. 11/20 at 8, Jimmy Gonzalez; singer/comedienne Jamie deRoy at 10:30. 11/21 at 8, Helen Klass; Joe Teig, Richard Rosa, Donna Stearns. 11/22 at 8, Michael Christianson. 11/23 at 8:30, LaZoo. 11/24 at 8, Sidney Myer in *At Home At Panache.* 11/25 at 8, Danica Galich. **AE, MC, V.**

**TOP OF THE GATE—at the Village Gate, Bleecker & Thompson Sts.,** 475-5120. *Beehive* - musical revue by Larry Gallagher, featuring Ellen Foley, Jasmine Guy, Pattie Darcy, Carol Lynne Maillord, Gina Taylor, and Laura Theodore. Shows Tues.–Thurs. at 8, Fri.–Sat. at 7 & 10, Sun. at 5. **AE MC V.**

**TROCADERO—91 Charles St., at Bleecker St.,** 242-0636. 11/19,20 at 8, singer Barbara Louis. 11/21 at 8, DeAnna Cross-Cooper; Barbara Louis at 10:30. 11/22 at 8, Liane Gonzales; Carol Fowlkes at 10:30. 11/23 at 8, James Matthews. **AE, CB, DC, MC, V.**

## HOTEL ROOMS

**ALGONQUIN—59 W. 44th St.,** 840-6800. **Oak Room:** Julie Wilson returns with *Hooray for Love,* a celebration of Harold Arlen, Tues.–Sat at 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

**BARBIZON—140 E. 63rd St.,** 715-6929. **Cafe Bar:** Singer-pianist Diana Rogers, nightly 5–9 p.m., except Mon. **AE, CB, DC, MC, V.**

**CARLYLE—Madison Ave. & 76th St.,** 744-1600. **Cafe Carlyle:** Singer-pianist Bobby Short every Tues.–Sat. at 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.–Sat. at 9:45. **AE, CB, DC, MC, V.**

**HILTON—53rd St. & Sixth Ave.,** 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

**INTER-CONTINENTAL—111 E. 48th St.,** 421-0836. **The Terrace:** Pianist Marty Bern plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

**MARRIOTT MARQUIS—Broadway and 45th St.,** 398-1900. **The View:** New York's only revolving rooftop restaurant 48 floors above Broadway. Thru 11/29, dine and dance to Hart and Soul, Tues.–Sat. from 9–2 a.m. **Broadway Lounge:** Singer-pianist Irene Hartfield performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

**PLAZA—Fifth Ave., at 59th St.,** 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Pianist/composer Irving Fields plays every Sun. & Mon. 6–10, Tues. & Wed. 8:30–12:30. Barbara Rose plays Thurs.–Sat. from 8:30–12:30. **AE, CB, DC, MC, V.**

**WESTBURY—Madison Ave., at 69th St.,** 535-2000. **Polo Lounge:** Pianist Murray Grand plays Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

## PIANO ROOMS

**BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,**724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.–4 a.m. **AE.**

**LA CAMELIA—225 E. 58th St.,** 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

**LE VERT GALANT—109 W. 46th St.,** 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7:30 p.m. **AE, CB, DC, MC, V.**

**LIDO—345 W. 46th St.,** 582-4801. American/continental restaurant with popular song-stylist Danny Apolinar every Tues.–Sat. from 10 p.m.–2 a.m. Singer pianist Buddy Barnes takes over Sun. & Mon. from 9 p.m. **AE, CB, DC, MC, V.**

**MARTY'S EAST—209 E. 56th St.,** 935-7676. Handsome steakhouse with singer pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

**ONE FIFTH—1 Fifth Ave., at 8th St.,** 260-3434. Art deco lounge featuring the Ron Miller Group, every Tues.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

**RUPPERT'S—Third Ave. at 93rd St.,** 831-1900. Piano bar/restaurant. Tues., Andy Monroe. Wed., Sat. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sun., George Cotton. **AE, DC, MC, V.**

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# RADIO HIGHLIGHTS

### *Wed., Nov. 19*

**3:00/WNCN—Puccini:** Minuet #1; **Hotteterre:** Suite for Recorder & Continuo in B-Flat.

**WNYC—Sessions:** Piano Sonata #3; *When Lilacs Last in the Dooryard Bloom'd.*

**4:00/WQXR-AM/FM—Vaughan Williams:** Fantasia on a Theme by Thomas Tallis; **Monn:** Sinfonia in B.

**5:00/WNCN—Khachaturian:** *Gayné:* Dances.

**6:00/WNCN—Rachmaninoff:** Three Preludes; **Bach:** Toccata & Fugue in d.

**7:04/WQXR-AM/FM—Haydn:** Qt in C, Op. 76, #3.

**8:00/WNCN—Mozart:** *Il Re Pastore:* Ov; **Verdi:** *Stabat Mater.*

**WNYC**—Performances of *Carmina Burana* by the New London Consort.

**8:05/WQXR-AM/FM—Vivaldi:** Cto in G for 2 Mandolins & Strings; **Stravinsky:** *The Rite of Spring.*

**9:00/WNCN—Fauré:** *Dolly,* Op. 56: Dolly's Garden; **Various:** Italian Music of the 16th Century.

**9:06/WQXR-AM/FM**—McGraw-Hill Young Artists Showcase. Robert Sherman, host.

### *Thurs., Nov. 20*

**3:00/WNCN—Buononcini:** Sinfonia #10 in D; **Chopin:** Sonata for Piano #3 in b, Op. 58.

**4:00/WQXR-AM/FM—Haydn:** Sym #37 in C.

**5:00/WNCN—L. Mozart:** Musical Sleigh-ride; **Dvorák:** *My Home,* Op. 62: Ov.

**6:00/WNCN—Chopin:** Barcarolle in F-Sharp, Op. 60.

**7:04/WQXR-AM/FM**—Concerts Plus. Beethoven as You've Rarely Heard Him. Pianists Bernard Rose and Daniel Adni, baritone Ben Holt, violinist Ruth Waterman.

**8:00/WNYC**—Brooklyn Academy of Music Chamber Music Series. The Waverly Consort. Renaissance favorites. Music by Ortiz, Gombert, Morales, Senfil, Lassus, Janequin, Caccini, and others.

**8:05/WQXR-AM/FM—R. Strauss:** *Le Bourgeois Gentilhomme:* The Dinner.

**9:00/WNCN**—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Vienna Philharmonic. Lorin Maazel, conductor. **Haydn:** Sym #92 in G, "Oxford"; **R. Strauss:** *Don Juan,* Op. 20.

### *Fri., Nov. 21*

**3:00/WNCN—Haydn:** Qt in F, Op. 50, #5, "Dream"; **Liszt:** Cto for Piano #1 in E-Flat.

**4:00/WQXR-AM/FM—Chopin:** Grande Fantaisie on Polish Airs; **Vivaldi:** Cto in d for Flute, Violin & Strings.

**5:00/WNCN—Schumann:** Theme & Variations in E-Flat.

**6:00/WNCN—Gould:** Philharmonic Waltzes; **Chopin:** Ballade #1 in g, Op. 23.

**7:04/WQXR-AM/FM—Boccherini:** Qnt #9 in C, "La Ritirata di Madrid."

**8:00/WNCN—Weber:** Sym #1 in C, Op. 19; **Debussy:** Préludes, Book II: Ondine.

**WNYC**—World of Opera. **Wagner:** *Der Ring des Nibelungen: Siegfried* (Kramer, Haage, Nimsgern, Becht, Bayreuth Festival Orch/Schneider).

**8:05/WQXR-AM/FM—Rossini:** *La Cenerentola:* Ov; **Prokofiev:** *Cinderella:* Act I.

**9:00/WNCN—Various:** Dance Music of the Renaissance; **Ravel:** *Shéhérazade.*

**9:06/WQXR-AM/FM**—The Detroit Symphony Orchestra. David Atherton, conductor; violinist Elmar Oliveira. **Beethoven:** *Prometheus:* Ov; **Mozart:** Violin Cto #3 in G; **Bartok:** *The Wooden Prince:* Suite.

### *Sat., Nov. 22*

**9:05 a.m./WQXR-AM/FM**—Piano Personalities. Arturo Benedetti Michelangeli, piano. **Galuppi:** Piano Sonata #5 in C; **Brahms:** Ballade #2 in D, Op. 10, #2.

**10:00 a.m./WNCN—Pachelbel:** Gigue in D; **Bach:** *Well-Tempered Clavier,* Book I: Preludes & Fugues, #13–#19.

**10:04 a.m./WQXR-AM/FM—Lully:** Airs for Trumpets, Drums & Oboes; **Glazunov:** Violin Cto in a.

**11:00 a.m./WNCN—Albéniz:** *Iberia:* Highlights; **Fauré:** Nocturne #3 in A-Flat.

**11:05 a.m./WQXR-AM/FM—Sibelius:** Suite Mignonne.

**12:00/WNCN—Borodin:** Qt #2 in D; **Cornish:** *Adieu mes amours.*

**12:05/WQXR-AM/FM—Rameau:** *Le Temple de la Gloire,* Suite #1; **R. Strauss:** Horn Cto #2 in E-Flat.

**1:00/WNCN—Prokofiev:** Sym #1 in D, Op. 25, "Classical."

**2:05/WQXR-AM/FM**—Saturday Afternoon at the Opera. **Puccini:** *Tosca* (Price, Domingo, Milnes, New Phil Orch/Mehta).

**5:00/WNCN—Sibelius:** *Pohjola's Daughter,* Op. 49; **Handel:** Cto for Organ #13 in F, "The Cuckoo and the Nightingale."

**5:05/WQXR-AM/FM—Mozart:** Minuets #15–#19; **Bazzini:** *Dance of the Goblins.*

**6:00/WNCN—Rossini:** Sonata for Strings #2 in A; **Saint-Saëns:** *Morceau de Concert,* Op. 154.

**6:05/WQXR-AM/FM—Schubert:** Sym #5 in B-Flat; **Tchaikovsky:** *Eugene Onegin:* Waltz.

**7:00/WNCN—M. Haydn:** Qt for English Horn in C; **Borodin:** *Prince Igor:* Polovtsian Dances.

**8:04/WQXR-AM/FM**—Private Reserve. Vintage performances from the WQXR Archives.

**9:00/WNCN**—Saturday Night Opera. **Rossini:** *Barber of Seville* (Baltsa, Araiza, Allen, Trimarchi, Lloyd, Academy of St. Martin/Marriner).

**9:04/WQXR-AM/FM**—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; pianist Dmitry Sitkovetsky. **Smetana:** *The Bartered Bride:* Ov; **Prokofiev:** Violin Cto #1 in D.

### *Sun., Nov. 23*

**9:05 a.m./WQXR-AM/FM**—Piano Personalities. Earl Wild, piano. **Hummel:** Rondo in E-Flat; **Franck:** Prelude, Chorale & Fugue.

**10:00 a.m./WNCN**—Classic Guitar. **Paganini:** Centone di sonate, Op. 64; **Sor:** Fantaisie, Op. 7.

**WNYC—Purcell:** *Hail! Bright Cecilia, Ode on St. Cecilia's Day, 1692.*

**11:00 a.m./WNCN—Dvorák:** Serenade for Winds in d, Op. 44; **Vivaldi:** Cto for Oboe in F.

**WNYC**—Performances by Robert Casadesus; **Borodin:** String Qt #2 in D.

**12:00/WNCN—Rossini:** *Otello:* Ov; **Haydn:** Sym #86 in D.

**1:00/WNCN**—Chicago Symphony Orchestra. Michael Tilson Thomas, conductor; violinist Young Uck Kim. **Ives:** *The Unanswered Question; Central Park in the Dark;* **Mozart:** Cto for Violin #5 in D; **Tchaikovsky:** Suite #1 in d, Op. 43.

**3:04/WQXR-AM/FM**—The New York Philharmonic. Zubin Mehta, conductor; cellist Yo-Yo Ma. **Elgar:** Cto for Cello & Orch in e; **Bruckner:** Sym #4 In E-flat, "Romantic."

**4:00/WNCN—Beethoven:** Sonata for Piano #21 in C, Op. 53, "Waldstein"; **B. Marcello:** Sonata for Recorder & Continuo, Op. 2, #11.

**6:00/WNCN—Friedrich II:** Sym #1 in G; **Liszt:** Hungarian Rhapsody #2 in c-sharp.

**7:30/WNYC**—Pipedreams. Peter Planyavsky is heard on the Anton Heiller memorial organ built by John Brombaugh for Southern College in Collegedale, Tennessee. **Brahms:** Prelude & Fugue in g; **Heiller:** Chorale Preludes for the Danish Hymn Book.

**WQXR-AM/FM—Rossini:** Introduction, Theme & Variations.

**8:00/WNCN—Kodály:** Sym in C; **Telemann:** Cto for Flute & Harpsichord #4 in e.

**8:05/WQXR-AM/FM**—Delta Opera House. **Rimsky-Korsakov:** *The Tsar's Bride* (Vishnevskaya, Arkhipova, Atlantov, Nesterenko, Bolshoi Theater Orch/Mansurov).

**9:00/WNCN—Beethoven:** Trio for Piano, Flute & Bassoon in G.

**WNYC**—The 1986 Cincinnati May Festival. **Haydn:** *The Creation* (Valente, Aler, Shirley-Quirk/Conlon.)

### *Mon., Nov. 24*

**3:00/WNCN—Susato:** Pavane, "The Battle"; **Dohnányi:** Variations on a Nursery Song, Op. 25.

**4:00/WQXR-AM/FM—Mozart:** Piano Sonata #17 in D; **Bizet:** *The Fair Maid of Perth:* Suite.

**5:00/WNCN—Foster:** Brass Works.

**6:00/WNCN—Vivaldi:** Cto Grosso in D; **Wagner:** *Die Meistersinger:* Prelude,

**7:04/WQXR-AM/FM—Brahms:** Cello & Piano Sonata #2 in F.

**8:00/WNYC**—Netherlands Concert Hall. The Rotterdam Philharmonic Orchestra. Eduardo Matta, conductor. **Chavez:** *The Sun,* for Mixed Choir & Orch; **Orbon:** Three Symphonic Variations.

**8:05/WQXR-AM/FM**—90th-Birthday Celebration of Virgil Thomson. **Thomson:** *The River:* Suite; *Symphony on a Hymn Tune.*

**9:00/WNCN—Falla:** *Nights in the Gardens of Spain;* **Debussy:** *Fêtes galantes.*

**9:06/WQXR-AM/FM**—The Boston Symphony Orchestra. Trevor Pinnock, conductor; violinist Elmar Oliveira. **Vivaldi:** *The Four Seasons;* **Handel:** *Samson:* Ov; *Royal Fireworks Music.*

### *Tues., Nov. 25*

**3:00/WNCN—Smetana:** *Má Vlast:* The Moldau; **Bach:** Cto for Harpsichord #1 in D.

**WNYC—Thomson:** *Four Saints in Three Acts.*

**4:00/WQXR-AM/FM—Delalande:** Premier Caprice in D; **Weber:** Concertino in c for Clarinet & Orch.

**5:00/WNCN—Verdi:** *Macbeth:* Ballet Music; **Telemann:** Sonata for Recorder & Continuo #11 in c.

**6:00/WNCN—Sibelius:** *Oceanides,* Op. 73.

**7:03/WQXR-AM/FM—Mendelssohn:** Qt #3 in D, Op. 44, #1.

**8:00/WNCN**—WNCN Live. Kodály String Quartet.

**WNYC**—A rare presentation of Virgil Thomson's third opera, *Lord Byron,* recorded live at Alice Tully Hall.

**8:05/WQXR-AM/FM—Thomson:** *Three Pictures for Orchestra; Autumn;* Sym #3.

**9:00/WNCN—Haydn:** Trio for Baryton #71 in A; **J. Stamitz:** Cto for Clarinet in B-Flat.

**9:06/WQXR-AM/FM**—The Philadelphia Orchestra. Charles Dutoit, conductor. **Carter:** *Elegy;* **Prokofiev:** *Romeo and Juliet:* Excerpts; **Dvorak:** Sym #9 in e, "From the New World."

Unless otherwise indicated, all times are p.m. and all stations are FM.

# TELEVISION
## LISTINGS

## Weekdays, November 19–21 and 24–25

2 **WCBS**
975-4321
4 **WNBC**
664-4444
5 **WNYW**
535-1000
7 **WABC**
887-7777
9 **WOR**
(201) 330-2153
11 **WPIX**
949-1100
13 **WNET**
560-2000
21 **WLIW**
(516) 454-8866
31 **WNYC**
669-7800
H **HBO**
512-1208
M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

**Please note: Because of programming adjustments for the fall season, schedules are subject to many last-minute changes.**

6:00
2 News
4 Today in New York
5 Jayce and the Wheeled Warriors
7 World News
9 Jimmy Swaggart
11 Wed/Open Mind: Public Affairs
Thu/Aprenda Ingles
Fri, Mon/Tom and Jerry
Tue/Carrascolendas
H Fri/One Too Many
M Mon/**Movie:** Twentieth Century
S Thu/Faerie Tale Theatre: The Princess and the Pea (cc)
Fri/**Movie:** Oh, God! You Devil
Tue/Monkey's Paw

6:05
H Thu/**Movie:** Free Spirit

6:10
H Mon/Tucker and the Horse Thief

6:15
M Thu/**Movie:** Our Time

6:30
2 Today's Business
4 News
5 Centurions
9 700 Club
11 Robotech
S Tue/**Movie:** The Quinns

6:35
S Mon/**Movie:** Jaws

6:45
21 31 AM Weather
H Wed/Tucker and the Horse Thief

7:00
2 Morning News
4 Today
5 Rambo
7 Good Morning America (cc)
11 Heathcliff
21 Lilias, Yoga and You
31 Ohayo! New York
H Fri/Thanksgiving in the Land of Oz
Mon/The Adventures of Professor Beetoven
Tue/Henry's Cat (Part II)
M Fri/**Movie:** Born Free
Tue/**Movie:** Excalibur
S Wed/**Movie:** Minstrel Man
Thu/P.J. and the President's Son

7:15
M Wed/**Movie:** The Flamingo Kid

7:30
5 Defenders of the Earth
9 Straight Talk
11 GoBots
21 Hooked on Aerobics
H Fraggle Rock (cc)
M Mon/**Movie:** The Beast From 20,000 Fathoms

8:00
5 The Flintstones
11 Galaxy Rangers
13 3-2-1 Contact
21 Sesame Street
H Wed/**Movie:** A Matter of Life and Death
Thu/**Movie:** Prime Risk
Fri/**Movie:** Finian's Rainbow
Mon/**Movie:** Movers and Shakers
Tue/**Movie:** Protocol
M Thu/**Movie:** She's Working Her Way Through College
S Thu/**Movie:** Bad Medicine
Fri/**Movie:** Picnic
Tue/**Movie:** Minstrel Man

8:30
5 My Little Pony
9 Romper Room
11 Scooby Doo
13 Mister Rogers
M Fri/Max Trax #27

9:00
2 True Confessions
4 People's Court
5 Brady Bunch
7 Morning Show
11 The Munsters
13 Sesame Street
21 Instructional Television (concludes at 3 p.m.)
31 Captain Kangaroo
M Wed/**Movie:** Megaforce
Fri/**Movie:** National Lampoon's European Vacation
Mon/**Movie:** The Great Caruso
S Wed/Moonstone Gem
Mon/Eric Clapton and Friends

9:30
2 The Judge
4 Love Connection
5 Leave It to Beaver
9 Zoobilee Zoo
11 Sanford and Son
31 Wildside
H Mon/**Movie:** The Legend of Billie Jean
M Tue/**Movie:** Cat Ballou

10:00
2 $25,000 Pyramid
4 Family Ties
5 I Love Lucy
7 Oprah Winfrey Show
9 My Favorite Martian
11 Falcon Crest
31 International Television
H Wed/**Movie:** Cocoon
Thu/**Movie:** Irreconcilable Differences
Tue/**Movie:** Second-Hand Hearts
M Thu/**Movie:** Casey's Shadow
S Wed/**Movie:** Major Barbara
Thu/**Movie:** Never Let Me Go
Fri/**Movie:** The Tartars
Mon/**Movie:** The Painted Hills
Tue/**Movie:** Polly of the Circus

10:30
2 New Card Sharks
4 Sale of the Century
5 Bewitched
9 Abbott and Costello
H Fri/**Movie:** The War Boy
M Fri/**Movie:** The Red Shoes

11:00
2 Price Is Right
4 Wheel of Fortune
5 One Day at a Time
7 Fame, Fortune, and Romance
9 Partridge Family
11 Best Talk in Town
M Wed/**Movie:** A Chorus Line
Mon/The Max Headroom Show #9

11:30
4 Scrabble
5 All in the Family
7 Celebrity Double Talk
9 I Dream of Jeannie
11 Love Boat
H Mon/Not *Necessarily* Television
M Mon/**Movie:** Forever Darling
Tue/**Movie:** Edge of the City
S Fri/**Movie:** Jaws
Mon/**Movie:** The Empire Strikes Back
Tue/**Movie:** Oh, God! You Devil (cc)

12 NOON
2 Strike It Rich
4 Super Password
5 Midday
7 Ryan's Hope
9 News
31 Wed/Beats of the Heart
Thu/The Africans
Fri/Mystery!: Brat Farrar
Mon/Masterpiece Theatre: Winston Churchill
Tue/Story of English
H Wed/**Movie:** Movers and Shakers
Thu/**Movie:** Comfort and Joy
Fri/**Movie:** One on One
Mon/**Movie:** Bad Medicine
Tue/**Movie:** Blame It On the Night
M Thu/**Movie:** Gremlins
S Thu/**Movie:** I Know Why the Caged Bird Sings

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Loving
11 Wed/**Movie:** The Enemy Below (1957). Robert Mitchum.
Thu/**Movie:** Crosscurrent (1971). Robert Hooks.
Fri/**Movie:** Red Sun (1972). Charles Bronson.
Mon/**Movie:** Uptown Saturday Night (1974). Bill Cosby.
Tue/**Movie:** Flaming Star (1960). Elvis Presley.
S Wed/**Movie:** Red Sonja

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** Command Decision (1949). Clark Gable.
Thu/**Movie:** Homecoming (1948). Clark Gable, Lana Turner.
Fri/**Movie:** Lone Star (1952). Clark Gable, Ava Gardner.
Mon/**Movie:** Mr. Belvedere Rings the Bell (1951). Clifton Webb.
Tue/**Movie:** The Man From the Diner's Club (1963). Danny Kaye.
31 Wed/Videoville
Thu/Ancient Lives
Fri/Looking Back to the Future: Raymond Loewy
Mon/Leo Buscaglia
Tue/Shakespeare Hour: All's Well That Ends Well
M Wed/**Movie:** The Great Caruso
Fri/**Movie:** Twentieth Century
Mon/British Rock: The First Wave
Tue/The Big Bang

1:05
S Tue/**Movie:** Amadeus

1:30
2 As the World Turns
H Wed/Video Jukebox #61
Tue/**Movie:** Prime Risk
M Tue/**Movie:** The Red Shoes

2:00
4 Another World
5 Inspector Gadget
7 One Life to Live
31 Wed/The Living Planet: The Frozen World
Thu/Odyssey
Fri/Managing Our Miracles
Mon/From Oregon With Love
Tue/Moments in Time
H Wed/**Movie:** The Legend of Billie Jean
Thu/**Movie:** Bad Medicine
Fri/**Movie:** The Goonies
Mon/Video Jukebox #61
M Thu/**Movie:** Bringing Up Baby
Mon/**Movie:** Megaforce
S Wed/**Movie:** The Painted Hills
Thu/**Movie:** A Christmas Story
Fri/**Movie:** Oh, God! You Devil
Mon/**Movie:** Never Let Me Go

2:30
2 Capitol
5 The Jetsons
11 Superfriends
13 French Chef
H Mon/**Movie:** A Soldier's Story
M Fri/**Movie:** The Front

3:00
2 Guiding Light
4 Santa Barbara
5 Silverhawks
7 General Hospital
9 Cannon
11 Smurfs
13 Wed/Justin Wilson's Louisiana Cookin'
Thu/Great Chefs of Chicago: Chef John Draz (The Winnetka Grill)
Fri/Frugal Gourmet: The Stand-up Buffet
Mon/Good Health From Jane Brody's Kitchen: Fat and Its Sidekick, Cholesterol
Tue/New York Master Chefs
21 Lilias, Yoga and You
31 Wed, Mon/Mechanical Universe
Thu/Educational Computing
Fri/Rockschool
M Wed/**Movie:** Baby

3:30
5 She-Ra
11 Ghostbusters
13 Wed/This Old House
Thu/Hometime: Fences and Gates
Fri/Victory Garden
Mon/This Old House
Tue/A House for All Seasons: Home Grown Electric
21 Hooked on Aerobics
31 Video Music Box
H Tue/**Movie:** Free Spirit
S Wed/Monkey's Paw (cc)

4:00
2 Divorce Court
4 Donahue
5 He-Man and the Masters of the Universe
7 Jeopardy (except Wed)
Wed/Afterschool Special
9 Police Woman
11 G. I. Joe
13 Sesame Street
21 Mister Rogers

H Wed/Henry's Cat (Part II)
Thu/The Adventures of Professor Beetoven
Fri/One Too Many
M Thu/**Movie:** The Four Seasons
Fri/**Movie:** Angel and the Badman
Mon/**Movie:** Steel
Tue/**Movie:** Just the Way You Are
S Wed/Bobby and Sarah
Thu/Faerie Tale Theatre: The Princess and the Pea
Fri/**Movie:** Great Expectations
Mon/Moonstone Gem
Tue/I'm a Fool

4:30
2 Superior Court (cc)
5 Thundercats
7 Card Sharks (except Wed)
11 The Transformers
21 3-2-1 Contact
31 World TV Presents (Chinese programming)
H Wed/**Movie:** The Secret Adventures of Tom Sawyer and Huck Finn
Thu/The Berenstain Bears Meet Bigpaw
Mon/Thanksgiving in the Land of Oz
M Wed/**Movie:** King Kong

5:00
2 4 News
5 Diff'rent Strokes
7 News
9 Hart to Hart
11 Gimme a Break
13 Mister Rogers
21 Sesame Street
H Thu/**Movie:** A Soldier's Story
Fri/**Movie:** Protocol
Mon/The Adventures of Professor Beetoven
Tue/Phil Collins
S Wed/Moonstone Gem
Thu/Faerie Tale Theatre: Cinderella
Mon/P.J. and the President's Son
Tue/Monkey's Paw

5:30
2 News
5 Facts of Life
11 Happy Days
13 3-2-1 Contact
31 Wed/Criminal Justice
Thu/Black Viewpoint
Fri/Arts in New York
Mon/Insight With Earl Weber
Tue/Beyond the Headlines With Sherry Dean
H Mon/**Movie:** The Goonies
S Tue/**Movie:** The Quinns

5:45
31 News From City Hall

## Weeknights, November 19–21 and 24–25

### WED., NOV. 19

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
S **Movie:** Minstrel Man

6:15
H **Movie:** Transylvania 6-5000

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report
21 Doctor Who
M **Movie:** The Awful Truth

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Newton's Apple
21 Nightly Business Report

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 **Movie:** Fresno (1986). Part IV. Carol Burnett. (Part I, Sun., Nov. 16 at 9 p.m.)
4 Highway to Heaven
5 **Movie:** Frenzy (1972). Barry Foster. The wrong man becomes the chief suspect when his wife is murdered; standard Hitchcock thriller.
7 Perfect Strangers
9 News
11 **Movie:** A Force of One (1979). Chuck Norris.
21 Petersfinger Cuckoos
31 Connections
H **Movie:** Cocoon
M **Movie:** A Chorus Line
N **Movie:** Kind Hearts and Coronets
S Brothers (cc)

8:30
7 Head of the Class
9 Million Dollar Chance of a Lifetime
13 Chemical Town U.S.A.
S Best of Bizarre

9:00
2 Magnum, P.I.
4 Gimme a Break
7 Dynasty
9 Benny Hill
13 21 In Performance at the White House: Tribute to George Gershwin.
31 The Edge of Darkness
S Some Kind of Hero

9:30
4 You Again?
9 **Hockey:** Rangers vs. Edmonton (concludes at 12:30 a.m., approx.)

10:00
2 The Equalizer
4 St. Elsewhere
5 11 News
7 Hotel
13 Holiday Entertaining With Martha Stewart
21 31 Newport Jazz '86
H **Movie:** Mass Appeal
M **Movie:** Serial
N **Movie:** Choose Me

10:30
11 News

11:00
2 4 7 News
5 Joan Rivers
11 Odd Couple
13 Newport Jazz '86
21 Monty Python's Flying Circus
31 Shopping Line
S **Movie:** Ninja Wars

11:30
2 Adderly
4 Tonight Show
7 Nightline
11 The Honeymooners
21 Nightly Business Report

11:35
M **Movie:** Bad Manners

11:45
H **Movie:** The Legend of Billie Jean

12 MIDNIGHT
5 Kojak
7 Nightlife
11 Star Trek
13 Masterpiece Theatre: Paradise Postponed
21 Long Island Report
N **Movie:** Dance With a Stranger

12:30
4 David Letterman
7 Dick Cavett Show
9 Entertainment Tonight

12:40
2 **Movie:** Special Delivery (1976). Bo Svenson.

12:50
S **Movie:** Red Sonja

1:00
5 **Special:** Million Dollar Secrets
9 Joe Franklin Show
11 Twilight Zone

1:05
M **Movie:** Megaforce

1:25
H America Undercover: Surveillance

1:30
4 11 News
7 Tales of the Unexpected

2:00
2 News
4 Crosswits
5 **Movie:** Cop in Blue Jeans (1980). Jack Palance.
7 **Movie:** Jessie James (1939). Tyrone Power. Superb cast in this drama about the life of America's most famous outlaw.
9 **Movie:** Where Time Began (1977). Jack Taylor.
11 Grizzly Adams

2:25
H **Movie:** Avenging Angel

2:30
4 Sally Jessy Raphaël
S **Movie:** Crimes of Passion

2:50
M **Movie:** New York Nights

3:00
4 Ben Casey
11 Emergency One!

4:00
4 Ben Casey
5 Make Room for Daddy
7 Tales of the Unexpected
9 Jackie Gleason Show
11 Emergency One!
H **Movie:** Home Movies

4:30
7 Greatest Sports Legends
9 Jackie Gleason Show

4:35
M **Movie:** Serial

5:00
4 Here's Lucy
7 New Dating Game
9 News
11 One Step Beyond
S Bobby and Sarah

5:30
4 Here's Lucy
7 Morning Stretch
11 News

5:35
H Video Jukebox #61

### THU., NOV. 20

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
M **Movie:** Edge of the City
S P.J. and the President's Son

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report (cc)
21 Doctor Who

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Faces of Japan
21 Nightly Business Report
H Inside the NFL
S **Movie:** Bad Medicine

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
M **Movie:** Our Time

8:00
2 Fresno (1986). Conclusion. Carol Burnett. (Part I, Sun., Nov. 16 at 9 p.m.)
4 Cosby Show
5 **Movie:** Love and Bullets (1979). Charles Bronson.
7 **Football:** Los Angeles vs. San Diego (concludes at 11, approx.)
9 News
11 **Movie:** An Eye for an Eye (1981). Chuck Norris.
21 Wild America (cc)
31 Videoville
H **Movie:** The River
N **Movie:** M

8:30
4 Family Ties
9 Million Dollar Chance of a Lifetime
13 Currents
21 This Old House (cc)

9:00
2 Simon & Simon
4 Cheers
9 **Movie:** The Valachi Papers (1972). Charles Bronson. Interesting account of Mafia life as seen through the eyes of an informer.
13 The Africans
21 Mystery!: Brat Farrar
31 Masterpiece Theatre: Paradise Postponed
M **Movie:** My Man Adam
S **Movie:** A Nightmare on Elm Street

9:30
4 Night Court

10:00
2 Knots Landing
4 Fast Copy
5 11 News
13 The Day the Universe Changed
21 Masterpiece Theatre: Paradise Postponed
31 Mystery!: Brat Farrar
N **Movie:** Morons From Outer Space

10:15
H Not *Necessarily* Television

10:30
11 News
M The Big Bang
S **Movie:** A Christmas Story

11:00
2 4 7 News
5 Joan Rivers
9 Carol Burnett and Friends
11 Odd Couple
13 Channel Crossings
21 Monty Python's Flying Circus
31 Shopping Line
H The Young Comedians All-Star Reunion
M **Movie:** Zapped!

11:30
2 Night Heat
4 David Letterman
7 Nightline
9 Police Woman
11 The Honeymooners
21 Nightly Business Report

12 MIDNIGHT
5 Kojak
7 Nightlife
11 Star Trek
21 Long Island Report
H **Movie:** Bad Medicine
N **Movie:** Streetwise

12:10
S **Movie:** Missing in Action

12:30
4 David Letterman
7 Jimmy Breslin's People
9 Entertainment Tonight

12:40
2 **Movie:** Bimini Code (1984). Vickie Benson.
M **Movie:** The Alchemist

1:00
5 I Love Lucy
9 Joe Franklin Show
11 Twilight Zone

1:30
4 11 News
5 Check It Out
7 Tales of the Unexpected

1:45
H **Movie:** The Return of the Living Dead

2:00
2 News
4 Crosswits
5 **Movie:** Who Is Harry Kellerman and Why Is He Saying Those Terrible Things About Me? (1971). Dustin Hoffman.
7 **Movie:** The Hustler (1961). Paul Newman. Great performance by Newman as a pool hustler who challenges the legendary Minnesota Fats.
9 **Movie:** Manitou (1978). Tony Cutis.
11 Grizzly Adams
S **Movie:** Blow Out

2:10
M **Movie:** The Boys Next Door

2:30
4 Sally Jessy Raphaël

3:00
4 Ben Casey
11 Lifestyles of the Rich and Famous

3:20
H **Movie:** Flashpoint

3:45
M **Movie:** Little Darlings

3:55
S The Music School

4:00
4 Ben Casey
9 Jackie Gleason Show
11 Grizzly Adams

4:05
5 Make Room for Daddy

4:25
S **Movie:** I Know Why the Caged Bird Sings

4:30
7 Hollywood Close-up
9 Jackie Gleason Show

4:55
H Phil Collins

5:00
4 Here's Lucy
7 New Dating Game
9 News
11 One Step Beyond

5:25
M **Movie:** My Man Adam

5:30
4 Here's Lucy
7 Morning Stretch
11 News

## FRI., NOV. 21

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
M **Movie:** A Chorus Line
S **Movie:** Picnic

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report (cc)
21 Doctor Who

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Sneak Previews
21 Nightly Business Report
H Inside the NFL

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Scarecrow and Mrs. King
4 Amazing Stories
5 **Movie:** The Muppet Movie (1979). Jim Henson. Enjoyable story of Kermit's odyssey from a swamp to Hollywood.
7 Webster
9 News
11 **Movie:** Forced Vengeance (1982). Chuck Norris. Forced acting!
21 Washington Week in Review
31 Blake's Seven
H **Movie:** Porky's II: The Next Day
M **Movie:** Born Free
N **Movie:** Petit Con
S On Trial: Lee Harvey Oswald—Part I

8:30
7 Mr. Belvedere (cc)
9 **Basketball:** Knicks vs. Chicago (concludes at 11, approx.)
13 21 Wall Street Week

9:00
2 Dallas
4 Miami Vice
7 **Special:** Love Boat (cc)
13 Great Performances
21 **Movie:** Wabash Avenue (1950). Betty Grable.
31 **Movie:** Doctor Who Movie

9:30
M Martin Mull's White Stress

10:00
2 Falcon Crest
4 L.A. Law
5 11 News
H **Movie:** The Bride
M **Movie:** National Lampoon's European Vacation
N **Movie:** Seventeen
S **Movie:** Jaws

10:30
11 News
13 Take Me Back to Dear Old Newark
21 Profiles of Nature
31 P.O.V.

11:00
2 4 7 News
5 Joan Rivers
9 Carol Burnett and Friends
11 Odd Couple
13 **Movie:** Show Boat (1936). Irene Dunne.
21 Monty Python's Flying Circus
31 Shopping Line

11:30
2 T.J. Hooker
4 Tonight Show
7 Nightline
9 Police Woman
11 The Honeymooners
21 Nightly Business Report
M The Max Headroom Show #9

12 MIDNIGHT
5 Star Search
7 Nightlife
11 Star Trek
21 Long Island Report
H **Movie:** Deja Vu
M **Movie:** Model Behavior
N **Movie:** Throne of Blood

12:15
S **Movie:** The Wild Life

12:30
4 Friday Night Videos
7 Hot Tracks
9 Entertainment Tonight

12:40
2 **Movie:** Arnold (1973). Stella Stevens. Bizarre horror spoof.

1:00
5 Solid Gold
9 Joe Franklin Show
11 Twilight Zone

1:30
11 News
M **Movie:** Ellie

1:40
H Inside the NFL

2:00
4 News
5 **Movie:** Road to Bali (1952). Bing Crosby.
7 Tales of the Unexpected
9 **Movie:** This Island Earth (1954). Jeff Morrow.
11 Grizzly Adams
S **Movie:** Mistress Pamela

2:30
4 Crosswits
7 **Movie:** The Most Dangerous Game (1932). Joel McCrea. A big-game hunter lures men to an island where he hunts them like animals.

2:40
2 **Movie:** The Candy Snatchers (1974). Ben Piazza. A teenage girl, whose father deals in expensive diamonds, is kidnapped and buried alive.
H **Movie:** Teachers

3:00
4 Sally Jessy Raphaël
11 Emergency One!

3:05
M **Movie:** Deadly Force

3:30
4 Music City USA

3:40
S **Movie:** Great Expectations

4:00
4 Hit City
5 Make Room for Daddy
9 Jackie Gleason Show
11 Emergency One!

4:30
4 Here's Lucy
7 Tales of the Unexpected
9 Jackie Gleason Show
H **Movie:** Whirlpool

4:45
2 Newsmakers
M **Movie:** The Last Romantic Lover

5:00
4 Ben Casey
7 Branded
9 News
11 U.S. Farm Report

5:15
2 **Movie:** Letters From Three Lovers (1973). Barry Sullivan. Three letters, delayed by a plane crash, change the lives of three couples.

5:30
7 Guns of Will Sonnett
9 11 News

## MON., NOV. 24

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
M **Movie:** Time After Time
S Faerie Tale Theatre: The Princess and the Pea

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report
21 Doctor Who

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Wild America
21 Nightly Business Report
S 4:10 to Zurich

7:30
2 Wheel of Fortune (cc)
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
H Fraggle Rock

8:00
2 Kate & Allie
4 Alf
5 **Movie:** Miracle on 34th Street (1947). Natalie Wood. Colorized version of the Christmas classic about a man who thinks he's Santa Claus.
7 MacGyver
9 News
11 Season's Greetings From the Honeymooners
21 The Living Planet: A Portrait of Earth
31 Tenko
H **Movie:** The Legend of Billie Jean
M **Movie:** My Man Adam
N **Movie:** Mississippi Blues
S **Movie:** The Empire Strikes Back

8:30
2 My Sister Sam
4 Amazing Stories
9 Million Dollar Chance of a Lifetime
13 Adam Smith's Money World

9:00
2 Newhart
4 **Movie:** The Ted Kennedy Jr. Story (1986). Craig T. Nelson.
7 **Football:** Jets vs. Miami (concludes at midnight, approx.)
9 **Movie:** 1941 (1979). Dan Aykroyd. Dazzling special effects highlight this comedy about war panic in Los Angeles after the attack on Pearl Harbor.
13 Smithsonian World
21 The Making of a Continent
31 Virgil Thomson at 90

9:30
2 Designing Women
M The Max Headroom Show #9

10:00
2 Cagney & Lacey
5 11 News
13 21 Assignment Africa
31 New York Screening Room
H Not *Necessarily* Television
M **Movie:** The Flamingo Kid
N **Movie:** Insignificance

10:05
S **Movie:** Blow Out

10:30
11 News
H The Great Pleasure Hunt: Japan

11:00
2 4 News
5 Joan Rivers

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# SOLUTIONS TO LAST WEEK'S PUZZLES

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# TELEVISION

⓫ Odd Couple
⓭ The BBC Television 50th Anniversary
㉑ Monty Python's Flying Circus
㉛ Shopping Line

11:30
❷ Simon & Simon
❹ Best of Carson
❾ Police Woman
⓫ The Honeymooners
㉑ Nightly Business Report
🅗 **Movie:** Power

11:40
🅜 **Movie:** The Breakfast Club

12 MIDNIGHT
❺ Kojak
❼ News
⓫ Star Trek
㉑ Long Island Report
🅝 **Movie:** Passport to Pimlico
🅢 **Movie:** Crimes of Passion

12:30
❹ David Letterman
❼ Nightline
❾ Entertainment Tonight

12:40
❷ **Movie:** In Defense of Kids (1983). Blythe Danner. An attorney quits her job to defend kids in trouble with the law.

1:00
❺ I Love Lucy
❼ Nightlife
❾ Joe Franklin Show
⓫ Twilight Zone

1:20
🅜 **Movie:** Weird Science

1:25
🅗 **Movie:** City Limits

1:30
❹ ⓫ News
❺ Get Smart
❼ Jimmy Breslin's People (cc)

1:45
🅢 **Movie:** Eric Clapton and Friends

2:00
❷ News
❹ Crosswits
❺ **Movie:** The Conversation (1974). Gene Hackman. Brilliant film about a professional surveillance expert who becomes personally involved in a case.
❾ **Movie:** Bedazzled (1968). Raquel Welch.
⓫ Grizzly Adams

2:30
❹ Sally Jessy Raphaël
❼ Tales of the Unexpected

2:50
🅢 **Movie:** Jaws

2:55
🅗 **Movie:** To Live and Die in L.A.
🅜 **Movie:** New York Nights

3:00
❹ Ben Casey
❼ **Movie:** Isn't It Shocking? Alan Alda. Mystery about a New England town where the elderly are dying, but not from old age.
🅗 **Movie:** Beau James (1957). Bob Hope. Hope in a rare noncomic role as legendary New York Mayor Jimmy Walker.

4:00
❹ Ben Casey
❾ Jackie Gleason Show

4:22
❺ Make Room for Daddy

4:30
❼ America's Top Ten
❾ Jackie Gleason Show

4:40
🅜 **Movie:** The Killing Fields

4:55
🅗 **Movie:** Birdy

5:00
❹ Here's Lucy
❼ New Dating Game
❾ News
⓫ One Step Beyond
🅢 P.J. and the President's Son

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

## TUE., NOV. 25

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Magnum, P.I.
⓫ Gimme a Break
⓭ New Jersey News
㉑ Lassie
㉛ Italian programming (concludes at 8)
🅗 **Movie:** Breakin' 2 Electric Boogaloo
🅜 **Movie:** The New Maverick

6:30
❺ WKRP in Cincinnati
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Nature Watch
㉑ Nightly Business Report
🅢 The Paper Chase: The First Year—A Matter of Anger

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ Current Affair
❼ Hollywood Squares
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ A Charlie Brown Thanksgiving
❹ Matlock
❺ **Movie:** Columbo: A Friend in Deed (1973). Peter Falk.
❼ Who's the Boss? (cc)
❾ News
⓫ **Movie:** Sixteen Candles (1984). Molly Ringwald.
㉑ Nature (cc)
㉛ Beats of the Heart
🅗 **Movie:** No Small Affair
🅜 **Movie:** Cat Ballou
🅝 **Movie:** The Gospel According to Saint Matthew
🅢 **Movie:** Missing in Action

8:30
❷ The Bugs Bunny Thanksgiving Diet
❼ Growing Pains
❾ Million Dollar Chance of a Lifetime
⓭ Innovation: Diabetes

9:00
❷ **Movie:** That Secret Sunday (1986). James Farentino.
❹ **Special:** You Are the Jury
❼ Moonlighting
❾ **Movie:** It's a Wonderful Life (1946). James Stewart. Sentimental classic about a man who gets the chance to see what life would have been like if he hadn't been born; colorized version.
⓭ Nova
㉑ ㉛ The Africans

10:00
❹ 1986
❺ ⓫ News
❼ Jack and Mike
⓭ Managing Our Miracles: The Business of Medicine
㉑ The Sandbaggers
㉛ 'Allo, 'Allo
🅗 **Movie:** Blame It On the Night
🅜 **Movie:** Angel and the Badman
🅢 **Movie:** Amadeus

10:30
⓫ News
㉛ Open All Hours—British comedy about a mismanaged store.
🅝 **Movie:** Streetwise

11:00
❷ ❹ ❼ News
❺ Joan Rivers
⓫ Odd Couple
⓭ Intercom: Are You a Racist?
㉑ Monty Python's Flying Circus
㉛ Mapp and Lucia

11:30
❷ Hot Shots
❹ Tonight Show
❼ Nightline
⓫ The Honeymooners
㉑ Nightly Business Report
🅗 **Movie:** Porky's II: The Next Day

11:45
🅜 **Movie:** Hardcore

12 MIDNIGHT
❺ Kojak
❼ Nightlife
❾ Carol Burnett and Friends
⓫ Star Trek
⓭ Mystery!: Brat Farrar
㉑ Long Island Report
㉛ Shopping Line

12:05
🅝 **Movie:** The Horse's Mouth

12:30
❹ David Letterman
❼ Dick Cavett Show
❾ Entertainment Tonight

12:40
❷ **Movie:** A Midsummer Night's Sex Comedy (1982). Woody Allen.

12:45
🅢 **Movie:** Oh, God! You Devil

1:00
❺ **Special:** Million Dollar Secrets
❾ Joe Franklin Show
⓫ Twilight Zone

1:15
🅗 **Movie:** Avenging Angel

1:30
❹ ⓫ News
❼ Tales of the Unexpected

1:35
🅜 **Movie:** Lovelines

2:00
❷ News
❹ Crosswits
❺ **Movie:** McCloud: Barefoot Stewardess Caper (1973). Dennis Weaver.
❼ **Movie:** What a Way to Go! (1964). Shirley MacLaine. Entertaining comedy about a woman who marries a succession of men, each of whom dies.
❾ **Movie:** The Charge of the Model Ts (1979). Herb Edelman.
⓫ Grizzly Adams

2:30
❹ Sally Jessy Raphaël
🅢 **Movie:** Ninja Wars

2:50
🅗 **Movie:** Whirlpool (cc)

3:00
❹ Ben Casey
⓫ **Movie:** Letter From an Unknown Woman (1948). Joan Fontaine.

3:15
🅜 **Movie:** Bad Manners

4:00
❹ Ben Casey
❺ Make Room for Daddy
❼ Tales of the Unexpected
❾ Jackie Gleason Show

4:20
🅢 The Paper Chase: The First Year—A Matter of Anger

4:30
❼ Siskel & Ebert & the Movies
❾ Jackie Gleason Show

4:40
🅗 **Movie:** No Small Affair

4:45
🅜 **Movie:** The Boys Next Door

5:00
❹ Here's Lucy
❼ New Dating Game
❾ News
⓫ One Step Beyond

5:20
🅢 **Movie:** Minstrel Man

5:30
❹ Here's Lucy
❼ Morning Stretch

# Weekend, November 22–23

## SAT., NOV. 22

6:00
4 Here's Lucy
5 Young Edition
7 New Dating Game
9 David Toma Show
11 Tom and Jerry
S A Thanksgiving Tale

6:30
2 Patchwork Family
4 New Wilderness
5 World Tomorrow
7 Hee Haw!
9 Face-off
11 Josie and the Pussycats
H Henry's Cat (Part II)
M **Movie:** Superman
S **Movie:** Cocoon

7:00
4 Cliffwood Kids
5 Popeye
7 Wild Kingdom
9 New Jersey People
11 Mask
H The Last Voyage of the Morro Castle

7:30
2 Young Universe
4 Hickory Hideout
5 Wonderama
7 Kids Are People Too
9 In Depth
11 Photon

8:00
2 Berenstain Bears
4 Kissyfur
5 Woody Woodpecker
7 The Wuzzles
9 Straight Talk
11 Photon
13 Adam Smith's Money World
H **Movie:** Sinbad and the Eye of the Tiger

8:30
2 Wildfire
4 Gummi Bears
5 Rainbow Brite
7 Care Bears Family
11 **Movie:** Charlie Chan in Dangerous Money (1946). Sidney Toler.
13 Wall $treet Week
S **Movie:** Remains to Be Seen

9:00
2 Muppet Babies
4 Smurfs
5 Popples
7 Flintstone Kids
9 Voyagers
13 Washington Week in Review (cc)
M **Movie:** The Journey of Robert F. Kennedy

9:30
5 Get Along Gang
13 One-on-One

10:00
2 Pee-wee's Playhouse
5 **Movie:** Ghost Chasers (1951). Leo Gorcey.
7 Real Ghostbusters
9 Street Hawk
11 Wrestling
13 Managing Our Miracles
31 Body Electric
H Inside the NFL
S **Movie:** Stop, You're Killing Me

10:30
2 Teen Wolf
4 Alvin
7 Pound Puppies
31 Reading Rainbow
M **Movie:** Baby

11:00
2 Galaxy High
4 Foofur
7 Bugs Bunny
9 Wrestling
11 Soul Train
13 Tony Brown's Journal
21 Economics U.S.A.
31 Secret City
H **Movie:** Mass Appeal

11:15
5 **Special:** The Best of National Geographic

11:30
2 Richie Rich
4 Punky Brewster
7 All New Ewoks
13 Open Mind
31 Why in the World
S **Movie:** Baby

12 NOON
2 **College Football:** Ohio State vs. Michigan (concludes at 3:30, approx.)
4 Lazer Tag Academy
7 Weekend Specials
9 Black Sheep Squadron
11 **College Football:** Boston College vs. Holy Cross (concludes at 3:30, approx.)
13 Reading/Science I
21 Gourmet Cooking
31 Video Music Box
M **Movie:** Dummy

12:30
4 Kidd Video
7 The Littles
13 Reading/Science II
21 This Old House (cc)

1:00
4 Fight Back
7 American Bandstand
9 **Movie:** Fantastic Voyage (1966). Stephen Boyd.
13 **College Football:** Yale vs. Harvard (concludes at 4, approx.)
21 Frugal Gourmet
31 All About TV
H **Movie:** Grease

1:15
5 **Movie:** The Wizard of Oz (1984). Animated.

1:30
4 Sports Lifestyles
7 Hot Tracks
21 New York's Master Chefs
31 Cityscope
S The Infernal Device

2:00
4 **Bowling:** PBA Fall Tour
21 Victory Garden
31 World TV Presents (Chinese programming)
M **Movie:** The New Maverick

2:30
7 Ebony/Jet Showcase
21 Magic of Oil Painting
S **Movie:** Victor/Victoria

3:00
7 **College Football:** TBA (concludes at 7, approx.)
9 **Movie:** Voyage to the Bottom of the Sea (1961). Walter Pidgeon. Conflicts aboard a massive atomic submarine.
21 Half a Handy Hour
H Son of the Not-So-Great Moments in Sports

3:15
5 **Movie:** Demon Fists of Kung Fu (1978). Shan Mao.

3:30
2 **College Football:** Arizona vs. Arizona State (concludes at 7, approx.)
4 Sportsworld
11 Puttin' On the Kids
21 Motorweek
M The Max Headroom Show #9

4:00
11 Puttin' On the Hits
13 Nova
21 Woodwright's Shop
31 Looking Back to the Future: Raymond Loewy
H **Movie:** The River
M **Movie:** Time After Time

4:30
11 Dance Fever
21 This Old House

5:00
5 Mission: Impossible
9 Wrestling
11 Fame
13 21 Innovation
31 Country Express
S I'm a Fool

5:30
4 Al McGuire's Basketball Special
13 Wild America
21 Newton's Apple
31 Tonight at Ferlinghetti

6:00
4 News
5 What's Happening Now?
9 New Gidget
11 What a Country
13 Nature: The Galapagos
21 Blake's Seven
31 Alive From Off Center
M **Movie:** Mad Max Beyond Thunderdome
S **Movie:** Cocoon

6:15
H **Movie:** Breakin' 2 Electric Boogaloo

6:30
4 News
5 Small Wonder
9 Bosom Buddies
11 One Big Family
31 Stage Nine

7:00
2 7 News
4 Strictly Business
5 9 to 5
9 It's a Living
11 Tales From the Darkside
13 Owl/TV
21 All Creatures Great and Small
31 Looking East

7:30
2 Wheel of Fortune
4 Throb
5 Ted Knight Show
7 New York Views
9 Mama's Family
11 At the Movies
13 Supergran
31 Faces of Japan

8:00
2 **Movie:** Houston: The Legend of Texas (1986). Sam Elliott. The story of legendary war hero and politician, Sam Houston.
4 Facts of Life
5 **Movie:** The Naked Jungle (1954). Charlton Heston. A plantation owner and his wife fight an army of red ants.
7 Sidekicks
9 **Hockey:** Rangers vs. Calgary (concludes at 11, approx.)
11 **Movie:** The Onion Field (1979). John Savage.
13 21 Wonderworks
31 Story of English
H **Movie:** Target
M **Movie:** Krush Groove
S On Trial: Lee Harvey Oswald—Part II

8:05
N **Movie:** Séance on a Wet Afternoon

8:30
4 227
7 Sledge Hammer!

9:00
4 Golden Girls
7 Heart of the City
13 Mystery!: Brat Farrar
21 Good Neighbors
31 Elizabeth R

9:30
4 Amen
21 Mother and Son
M **Movie:** Hardcore

10:00
4 Hunter
5 News
7 Spenser: For Hire
13 Film on Film: James Cagney
21 Agony
H **Boxing:** Trevor Berbick vs. Mike Tyson
S **Movie:** Best Defense

10:15
N **Movie:** Comfort and Joy

10:30
5 Black News
11 News
21 The Fall and Rise of Reginald Perrin
31 Eye on Dance

11:00
2 4 7 9 News
5 **Movie:** Porky's (1981). Roger Wilson.
11 **Movie:** The Choirboys (1978). Charles Durning.
21 **Movie:** Sherlock Holmes and the Woman in Green (1945). Basil Rathbone.
31 Shopping Line

11:15
13 **Movie:** Blood on the Sun (1945). James Cagney.

11:30
4 Saturday Night Live
7 News
9 Wrestling Spotlight
H **Movie:** Avenging Angel
M **Movie:** S.O.B.

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# TELEVISION

11:45
2 You Write the Songs
7 **Movie:** Beat Street (1984). Rae Dawn Chong.

12 MIDNIGHT
N **Movie:** Caesar and Cleopatra
S **Movie:** City Limits

12:15
2 **Movie:** Hustling (1975). Lee Remick, Jill Clayburgh.

12:30
9 **Movie:** Rituals (1978). Hal Holbrook.

12:50
5 **Movie:** Mad Bull (1977). Alex Karras.

1:00
4 Rock 'n' Roll News

1:05
H **Movie:** Choose Me

1:30
11 Dempsey and Makepeace

1:35
M **Movie:** St. Elmo's Fire

1:40
7 **Movie:** Billy: Portrait of a Street Kid (1977). LeVar Burton.
S **Movie:** Baby

2:00
4 Dancin' to the Hits

2:25
2 News

2:30
4 This Week in Country Music
9 MTV Top 20 Video
11 News

2:55
H **Movie:** Ghoulies

3:00
4 **Movie:** Penny Serenade (1941). Cary Grant.
11 **Movie:** Wild Rovers (1971). William Holden.

3:10
2 **Movie:** The Love Boat (1976). Don Adams.

3:20
S **Movie:** Victor/Victoria

3:25
M **Movie:** The New Kids

3:30
7 **Movie:** Pursuit of the Graf Spee (1957). Anthony Quayle.
9 **Movie:** Storm Warning (1951). Ginger Rogers.

4:20
H **Movie:** Target

5:00
11 Insight
M **Movie:** Mad Max Beyond Thunderdome

5:30
9 11 News

## SUN., NOV. 23

6:00
2 Community
4 Here's Lucy
5 Black News
7 Ebony/Jet Showcase
9 In Depth
11 Christian Science Monitor
S Peter-No-Tail

6:30
2 Young Universe
4 Joy of Gardening
5 Hour of Power
7 11 Christopher Close-up
9 New Jersey People
H The Movie Makers #3

6:45
11 Davey and Goliath

7:00
2 Way to Go
4 Funtastic World
7 Faith for Today
9 Face-off
11 Mask
H **Movie:** Wholly Moses
M **Movie:** National Lampoon's European Vacation

7:30
2 For Our Times
5 Jimmy Swaggart
7 This Is the Life
9 Meet the Mayors
11 Voltron
13 Sesame Street (cc)
S **Movie:** Isaac Littlefeathers

8:00
2 Today's Business
7 Insight
9 Point of View
11 Heathcliff
31 Italian programming (concludes at 2 p.m.)

8:30
5 Bugs and Porky
7 Tiempo
9 Sunday Mass
11 Raccoons: The Runaways
13 Mister Rogers
M The Big Bang

9:00
2 Sunday Morning News
4 Visiones
5 Plastic Man
7 World of Photography
9 Oral Roberts
11 Josie and the Pussycats
13 Sesame Street (cc)
21 Nature
H Fraggle Rock
M **Movie:** Murphy's Romance

9:30
4 Positively Black
5 Danger Mouse
7 Eyewitness News Conference
9 World Tomorrow
11 Jem
H **Movie:** Real Genius
S Bim, the Little Donkey

10:00
4 Essence
5 World of Disney
7 America's Top Ten
9 Hour of Power
11 Super Sunday
13 Mister Rogers
21 Good Neighbors

10:30
2 Face the Nation
4 McLaughlin Group
7 Hollywood Close-up
11 Three Stooges Marathon (concludes at 3:30.)
13 Owl/TV
21 Mother and Son
S **Movie:** Red Sonja

11:00
2 Community
4 Meet the Press
5 **Movie:** Tarzan's Hidden Jungle (1955). Gordon Scott.
7 Siskel & Ebert & the Movies
9 New Gidget
13 Wonderworks
21 Agony
M Martin Mull's White Stress

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley
9 Sunday Funnies
21 The Fall and Rise of Reginald Perrin
H The Elmchanted Forest
M **Movie:** The Awful Truth

12 NOON
2 This Is the NFL
4 First Estate: Religion in Review
13 Capitol Journal
21 Wonderworks
S The Paper Chase: The First Year—The Man in the Chair

12:30
2 NFL Today
4 NFL '86
5 **Movie:** The Geisha Boy (1958). Jerry Lewis.
7 Business World
13 Inside Albany

1:00
2 **Movie:** Call to Danger (1972). Peter Graves.
4 **Football:** Giants vs. Denver (concludes at 4, approx.)
7 Like It Is
9 **Movie:** Way, Way Out (1966). Jerry Lewis.
13 Firing Line
21 In Performance at the White House: Tribute to George Gershwin
H **Movie:** Victor/Victoria
M **Movie:** A Chorus Line
S **Movie:** Royal Wedding

2:00
7 Greatest Sports Legends
13 Great Performances
21 Holiday Entertaining With Martha Stewart
31 World TV Presents (Chinese programming)

2:30
2 **Movie:** Savages (1974). Andy Griffith.
5 **Movie:** The Black Stallion (1979). Mickey Rooney.
7 America's Choice

2:35
S **Movie:** Bad Medicine (cc)

3:00
7 **Movie:** The Land That Time Forgot (1975). Doug McClure.
9 **Movie:** Forbidden Planet (1956). Walter Pidgeon.
21 European Journal
31 Washington Week in Review
M The Movie Show #4

3:30
11 **Movie:** March of the Wooden Soldiers (1934). Oliver Hardy, Stan Laurel.
13 Take Me Back to Dear Old Newark
21 Tony Brown's Journal
31 European Journal
H **Movie:** Cocoon

4:00
2 **Football:** Philadelphia vs. Seattle (concludes at 7, approx.)
4 Hansel & Gretel
13 In Performance at the White House: Tribute to George Gershwin
21 Inside Albany
31 Wall $treet Journal Review
M **Movie:** Born Yesterday

4:15
7 **Movie:** The Land That Time Forgot (1977). Patrick Wayne.

4:30
21 Adam Smith's Money World
31 World Chronicle
S **Movie:** A Christmas Story

5:00
5 Kojak
9 Greatest American Hero
11 Fame
13 The Africans
21 Wall $treet Week
31 Hello Jerusalem

5:30
4 A Child Is Waiting
21 One-on-One
H Fraggle Rock

6:00
4 7 News
5 **Movie:** The Front Page (1974). Jack Lemmon.
9 Buck Rogers
11 **Movie:** Road Games (1981). Stacy Keach.
13 Currents
21 Wild America
31 U.S. Nippon Newscope
H **Movie:** Irreconcilable Differences
M The Big Bang

6:15
31 Business Nippon

6:30
4 7 News
13 Washington Week in Review
21 Profiles of Nature
M **Movie:** National Lampoon's European Vacation
S **Movie:** Red Sonja

6:45
31 Newscope Special

7:00
2 60 Minutes
4 Our House
7 Disney Sunday Movie
9 Entertainment This Week
13 The Living Planet
21 Austin City Limits
31 Japanese Theatre

8:00
2 Murder, She Wrote
4 Easy Street
5 Solid Gold
9 David Toma Show
11 Lifestyles of the Rich and Famous
13 Nature
21 **Movie:** Yankee Doodle Dandy (1942). James Cagney.
31 First Edition
H **Movie:** Real Genius
M **Movie:** Murphy's Romance
S **Movie:** Witness

8:05
N **Movie:** Bad Timing: A Sensual Obsession

8:30
4 Valerie
9 Face-off
31 Mini Playhouse

9:00
2 **Movie:** Women of Valor (1986). Susan Sarandon. The head of a contingent of Army nurses is taken captive by the Japanese during W. W. II.
4 **Movie:** Combat High (1986). Robert Culp. Comedy about two teenagers sentenced to a year in military academy.
5 Star Search
7 **Movie:** Nazi Hunter: The Beate Klarsfeld Story (1986). Farrah Fawcett.
9 New Jersey People
11 Love Boat
13 Masterpiece Theatre: Paradise Postponed
31 Leo Buscaglia

9:30
9 In Depth

10:00
5 11 News
9 Straight Talk
13 Creative Edge
21 Mystery!: Brat Farrar
31 Window on World Television
H America Undercover: Surveillance
M **Movie:** A Chorus Line
S Brothers

10:15
N **Movie:** The Holy Innocents

10:30
5 Sports
11 Keys to Success
S Best of Bizarre

11:00
4 7 News
5 Dream Girl U.S.A.
9 World Tomorrow
11 Odd Couple
13 Independent Focus Retrospective
21 Virgil Thomson at 90
H **Movie:** Victor/Victoria
S **Movie:** Bad Medicine

11:15
2 News

11:30
5 Check It Out
7 News
9 It Is Written
11 The Honeymooners
31 Shopping Line

11:45
2 7 Sports

12 MIDNIGHT
2 Barnaby Jones
4 George Michael's Sports Machine
5 Mission: Impossible
7 **Movie:** Tentacles (1977). John Huston. A giant octopus threatens a seaside community.
9 Jimmy Swaggart
11 Star Trek
21 Atomic Artist
M **Movie:** Continental Divide

12:15
N **Movie:** The Lady Killers

12:30
4 Heroes: Made in the U.S.A.

12:45
S **Movie:** Some Kind of Hero

1:00
2 Barnaby Jones
4 Off the Wall
5 Naked City
9 Joe Franklin Show
11 Tales From the Darkside

1:20
H **Movie:** The Final Option

1:30
4 Ghost Story
11 News

1:45
M Martin Mull's White Stress

1:55
7 **Movie:** Johnny Concho (1956). Frank Sinatra.

2:00
2 News
4 Visiones
5 Christian Children's Fund
9 **Movie:** Conduct Unbecoming (1975). Michael York. A young British officer in India is accused of rape.
11 Wall Street Journal

2:15
M **Movie:** Key Exchange

2:30
4 First Estate: Religion in Review
11 **Movie:** The Night People (1954). Gregory Peck. Cold War espionage film set in Munich and Berlin.
S **Movie:** Witness

3:30
H **Movie:** Home Movies

3:40
7 **Movie:** Trade Winds (1938). Fredric March, Joan Bennett.

3:55
M **Movie:** Snow Bunnies

4:00
9 The Saint

4:30
11 Grizzly Adams
S **Movie:** A Christmas Story

5:00
9 News

5:05
H America Undercover: Surveillance

5:20
M The Big Bang

5:30
4 Here's Lucy
7 Morning Stretch
11 News

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## APARTMENTS Furnished/Unfurnished Manhattan

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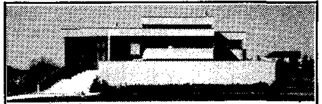

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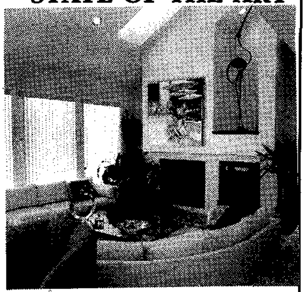

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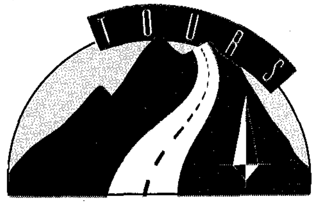

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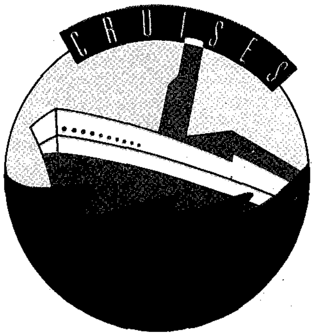

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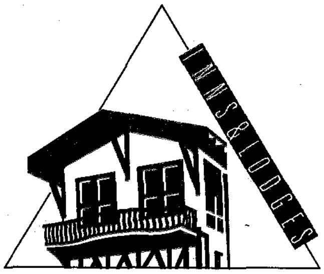

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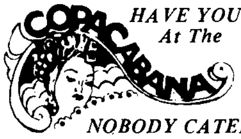

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**Jean Simmons Of Spartacus**—5'3", 107, 30's, shapely, MA degree. Speaks French, Spanish, German, Russian and piano. Sews and swims. Seeks sparkling, sensitive, successful male to ignite a warm and vivacious personality. Photo? NYM F147.

**My Jewish Mother Wants**—Great son-in-law, 25-35. I'm terrific, 5'7", trim, sports-minded, Ivy league exec. Have super sense of humor, run, play tennis, poker and think this is a wild goose chase. Do you? Bio/photo. NYM D479.

**Ski Bunny Loves**—Travel, tennis, golf, boating. Wasp, 5'5", 110, auburn hair, beautiful brown eyes. Seeks handsome, established, fit male, 44-51, fun, imaginative, intelligent, loves sports; for fun, companionship, relationship, Das Energi and Picasso. Note/photo. NYM D542.

**Caring, Sensitive Male**—31, 6', 185, seeks classy lady with sense of humor, to share New York winters, fireside conversation, old movies and romantic times. Non-smoker. Phone/photo/note. NYM D480.

**Educated Lady, Seeks**—Tall Jewish professional/businessman, 60's. NYM D543.

**Alarmingly Articulate**—Incorrigibly witty, over-educated but extremely attractive woman, PhD and JD, 40 (looks 30). Unconventional, open and honest. Passion for music, travel, good talk about feelings. Seeks highly-educated, psychologically-aware man, 34-47. NYM F152.

**Playboy Model Or Alike Wanted**—By a sexy, fun, athletic and really good-looking Wall Street executive. European, mid-30's, very successful, intriguing, sophisticated and cosmopolitan; romantic, attentive and caring. Would like to meet an all-American lady, beautiful inside and out, 18-28, non-smoker, happy, sane and faithful; looking for a great, normal life. Sorry, will not consider answers without a photo. NYM S802.

**Mature White Widow Wanted**—For pleasant, active elderly man. Brooklyn. Companionship and sharing. NYM D517.

**Widowed Jewish Female, 66**—Attractive, 5'5", 110 lbs, active, sense of humor, independent, dependable, seeks intelligent, sincere, well-groomed male, to 71, for lasting friendship. NYM D475.

**Asian-American Investment Banker**—Tall, good-looking, early 30's, seeks Asian female, 21-30, for companionship. Photo/phone. NYM F148.

**Active, Bright, Cultured**—Successful man with the time, ability and desire to share with a new life mate. Among my many varied interests, I like to: sculpt, dance, fly kites, travel, laugh, cook well, enjoy kids, play tennis, share, watch polo, yacht, work hard, play hard, collect art, appreciate art, garden, invent, enjoy nature, compute, teach, learn, dine, swim, exercise my intellect and body, talk, listen, lead, follow-not necessarily in the foregoing order-but give and hopefully get the best that life has to offer. I'm 6'2", 56, and own a large, well-established international business. I seek a bright, gentle, honest, loving woman in her mid 30's-early 40's, with or without a child or children, 5'5" or more, who can and wants to reciprocate quality time, constancy, fidelity, love and laughter in kind. Photo/phone, please. NYM F149.

**Funny, Dynamic Surgeon**—Romantic at heart, sensitivity, savvy, style, sophistication, handsome, slim, super successful, mid 30's, with savior faire. I dream of sharing joie de vivre and marriage with a loving, Jewish woman, strikingly beautiful, tall, slim, yet caring and sweet, 31 or under, non-smoker. Note - will answer only letters with photo. NYM F150.

**Multimillionaire Gentleman, 32**—Attractive, athletic, intelligent, caring, 5'10". Founder of major enterprise in California, now moving to NYC. Would like to meet a lovely lady. Photo/bio/ phone, please. NYM F151.

**Winter Traveling, CT Summers**—Attractive CT lady, blond, 5'7", 52; art, music-lover, educated. Over 5'9"? And under 65? And some of the above? NYM S702

**Iconoclastic Entrepreneur**—41, 5'10", 185 lbs, enjoys the quest for outrageous wealth. Seeks non-smoking, career-oriented female who must be 28-34, 5'5" or more, slender, very pretty to beautiful and justifiably egotistical in a congenial way. Note/phone. NYM D293.

**Beautiful, Gentle Physician**—Wishes to meet man of substance, 40-55. Photo/bio/phone. POB 1689, Old Chelsea Station, NYC 10011.

**Champagne! Roses! Unicorns!**—(Hey, at these prices I've got to make sure this ad gets noticed!) Very warm and caring, trim, professional Jewish man, 50, seeks an intelligent, cultured, plump-yet-shapely, romantic, adventurous, home-loving woman - which is not a contradiction when you consider that the sweetest romantic adventures happen at home. Photo, please, with letter. NYM S881.

**Body-Building Bike Riding**—Blond femme, headturning, MBA, 5'7", 34, adores classical music, reading, running, laughing, seeks sensitive, fun gent. Photo/bio. NYM D513.

**Diahann Carroll Look-Alike**—43, cultured, educated, caring exec; seeks accomplished, kind bachelor, unafraid of commitment, for love, life. NYM D458.

**Pretty, Feminine Musician**—38, thin, prefers professional, athletic male, 40-55. Photo. POB 1364 Scarsdale NY 10583.

**Objective: Baby**—Professional man, 47, intelligent, financially secure, wishes to meet a woman, and have and raise a child. Let's talk. NYM Y642.

**Which Do You Prefer?**—A man - 32, warm, perceptive, gentle, low-key, perhaps a trifle shy; or a man (32 again) - tall, attractive, adventurous, intense, emotional? Both coexist happily in me. It's not a simple mix, but fun and unusual. So, I'm looking for an unusual woman - creative, insightful, caring, attractive and trim, with an inquiring mind. Photo, helpful. Manhattan/NJ. NYM D351.

**Vivacious Female Physician**—31, bright, Ivy, athletic, beautiful, looking for bright, dynamic, ambitious male soul mate, 25-39, who is ready for a serious relationship. Photo/phone. NYM Y751.

**Blond Professional Female**—Early 30's, pretty and fun-loving, seeks responsible, handsome gentleman, pursuing the most life can offer and someone to share it with. Photo/phone. NYM Y752.

**Attractive, Energetic, Established**—Woman with her own home, seeking stable, established, secure and cultured male, who accepts an independent woman, to share in a fun yet meaningful adult relationship. NYM Y753.

**Wealthy Businessman, 49**—Emotionally mature and sensitive to the needs of others; likes people, likes animals. Am interested in a one-woman relationship. Photo, requested. NYM D465.

**Extremely Handsome MD**—32, 6', slim, seeks beautiful, svelte, professional, Jewish ski bunny/scuba buddy, to share cozy fireplace eves. Phone/photo. NYM Y759.

**Wanted: Younger Man**—For sexy, older woman. Slim, glamorous executive, early 40's, desires handsome man, over 5'8", to share champagne dinners, rainy weekends and romantic relationship. Serious applicants only; no form letters. Send brief bio/photo/phone. NYM D467.

**Don't Miss This Opportunity**—To meet elegant, tall, slim, pretty, blond, Jewish lady in mid 30's. Well-bred, successful and loves good living. Wants to share friendship with man, in 40's, with same qualities and high standards. POB 555-G 380 Fifth Ave. NY, NY 10018.

**Attractive Woman**—49, living in Boca Raton, Florida, would like to meet gentleman, 50-70, to share her interest in art, music, theater, books and HBO. Tired of living alone, marriage-minded. Please send photo. NYM Y760.

**If You're The Man**—I will bring you beauty. I will bring you grace, youthful fire, velvet softness, flowers and lace. In my talents you'll take pride, but I'll need your help, your guide. With your strong hand holding mine, we could build a love that lasts. For, this widow, full of life, very pretty, very nice, needs a man who's strong, secure, who will stand by her for sure. Over 50, she prefers, for mature men make more sense. Drop a line and see how terrific life could be. NYM D466.

**Bright-beauty**—Shapely-sincere, seeks marvelous-man, handsome-whole, sensitive-serene, tall-trim, financially-fit, 37 plus, 5'9" plus. NYM Y758.

**Reflective, Athletic Man**—30, accomplished professional. Enjoys squash, skiing, cycling, good conversation, music. Interested in sharing these and more with an attractive, intelligent, kind, independent, affectionate woman. NYM D470.

**Newsman, 50ish, Seeks Friend, Lover**—I love old movies, music, poker, cuddling, baseball, travel - not necessarily in that order. Seeking petite lady with sense of absurdity. Photo/phone. NYM D471.

**Warm And Attractive Woman**—40, caring, shapely, bright professional; seeks kind, attractive, sensitive, successful male professional, 38-50, good sense of humor, for important relationship. NYM Y761.

**Pretty, Petite Professional**—Searches for attractive, articulate, animated male, 34-42, to share home, hearth and hugs. Please - no smokers. NYC/NJ, preferred. Note/phone/photo. NYM Y762.

**Lovely, Chic Lady**—39, 5'4", intelligent, traveled, cultured gourmand. Seeks warm, sincere, professional man with strong sense of values, 39-50. Non-smoker. Photo/bio. NYM D472.

**Gorgeous Jewish Exec**—28, nice, slim, athletic, ambitious and smart; seeks knockout man with equivalent looks, wit, brains and good heart. Photo, please (I will return). NYM Y763.

**Widow, Very Attractive**—50's, 5'7", youthful and unencumbered; cultured and fun to be with. Seeks attractive, distinguished gentleman in similar circumstances, 58-65, to enjoy life together. NYM Y764.

**Only Very Pretty, Shapely**—Good-natured, reliable woman, under 30, marriage-minded, for handsome professional, 36, Jewish. Sorry - photo, must. NYM D473.

**Model's Good Looks**—(39), professional, fun and spirited, seeks a sensitive, secure, professional man (40's plus). NYM Y765.

**European, Elegant, Attractive**—Young 43, lady executive, blond, slim; traditional values, athletic, golf, sailing, cooking. Would like to meet successful, honest, energetic, cultured man to share indoor/outdoor life. Photo, please. NYM D474.

**Handsome, Tall Male**—23, grad student, seeks tall, slim, Oriental beauty. NYM Y766.

**Is It You?**—That special someone: a gal, 28-35, looking for that tall, 5'11", dark brown hair and eyes, handsome advertising guy. For me it's time for closeness, sharing and the future. NYM D476.

**Stewardess International**—30, tennis enthusiast, cosmopolitan and Jewish. Seeks professional man with class, style and charm, who is 6' plus, clean-shaven, 36 years and older. Objective: Healthy Relationship. Photo/note. NYM D477.

**Wild And Sensitive**—Handsome, successful, fun-loving executive, 42, with a good sense of humor, seeks a very pretty woman, 32-40, who enjoys tennis, skiing and the finer things of life. Bio/photo/phone. NYM D478.

**Very Attractive (I Promise)**—Sexy, cultured PhD, 5'7", 115, 39, would love a tall, thin, handsome, successful, earthy/elegant, 40ish Jewish man. NYM Y769.

**Writer Seeks Mr. Right**—Attractive, down-to-earth female, 31, seeks male, 30-45, creative, caring, attractive, fun-loving and open to commitment. NYM S883.

**Colorful, Tall, Active**—Attractive, 28, Jewish, very successful, city woman in constant need of country escapes. Seeks an ambitious, achievement-oriented, warm, caring adventurer and companion. Note/phone/photo. NYM S884.

**Great Line Wins Date**—Why doesn't a very beautiful, shapely Jewish woman, ad exec, 27, have a date for Saturday night? Your response could change that, but you have to be a very handsome, wickedly funny, fit, Jewish or Italian man, 30's, non-smoker. Photo, please. NYM Y770.

**Beautiful, Articulate, Athletic**—Jewish woman, 26, seeks a match. NYM S887.

**Warm, Feminine, Very Pretty**—NYC, divorced, Jewish, nonreligious professional, is open to loving relationship with a genuine, caring, adventuresome man, 35-50. I enjoy people, travel, the arts and the outdoors. I am quite energetic and spontaneous and want to share with an interesting man. Note/phone. NYM S888.

**Pretty, Petite Blond**—36, with an outgoing personality and broadcasting career, seeks a trim, affectionate, non-smoking Christian man, 32-42, ready to share his time and his heart. Photo/note/phone. NYM Y771.

**Handsome Jewish Professional**—41, seeks a woman for lasting love and marriage. Photo/bio/phone. NYM Y772.

**Strong Shoulder Needed**—Successful, pretty, sexy, Jewish TV exec, mid 40's, willing to share, care, hug; looking for male friend and lover, 35-50, 5'9" plus, for a lasting relationship. NYM Y773.

**Next Stop Rye!**—Love men on 6:37, 6:40, 7:05. Problem: they're married! Would love to be the woman in CT with 2.5 children, shaggy dog, Jag, but would be happy with open, honest relationship. Seek physically attractive, Christian professional; outgoing and sophisticated. Described as striking and attractive. I am 36, professional woman, an "up" person - warm, caring, honest, 5'8", dark hair, eyes. Note/photo. NYM S885.

**Read! Read! Read! Read!**—Candlelight dining, horseback riding in the desert, sailing in the Caribbean, golf in Scotland, antiquing in New England, tennis in Palm Beach - is what I enjoy doing. I am 37, Jewish, good-looking, very successful entrepreneur, looking to settle down with a very attractive lady, good-natured, career-minded, 23-42, to share my interests. Phone/photo, optional. NYM S889.

**Seeking Jewish Female, Mid 20's**—Now available: sincere Jewish male, 27, with "upstate state of mind". Into exercising, hiking, x-country skiing. Enjoys cooking and ethnic dining, movies, music. A guy you can take home to your mother, can hook up your VCR - and still has soul. Bio/ photo. NYM Y774.

**Unique Lady, 31**—Beautiful, bright, successful, divorced with one son. I need a very successful, educated, sophisticated man who wants to be proud of the woman next to him. Note/photo/phone. NYM D482.

**Exotic, Adventurous, Professional**—Female, 30, Chinese, entrepreneur; international economy, financial world - fun, bright, attractive. Seeks male friendship - share good times. Photo/bio. NYM S890.

**Bright, Cherishable, Happy-Hearted**—Survivor, female, 40's, lovely, loving, absorbing career, seeks equally wise, gifted man who also loves his work. NYM D483.

**Red Socks To Swap?**—Woman of words, seeks terrific Jewish man, 28-40, to share images, imagery, imagination, forehands, forays, fortes, laughing, loafing, loofahing and great things! NYM Y767.

**Stand By Me**—Cute, smart, slim, Jewish female, 29. Love theater, tennis, Nilsson, Newman and Waits. Seek unconventional guy, 29-35, sexy, clever, fit. Humor and appetite, essential. Photo. NYM Y775.

**Catch Of The Day**—Handsome, successful, sincere Jewish male, 36, 5'9", in good shape, with an adventurous spirit. Seeks attractive, slim, bright, Jewish female, 27-33, with sense of humor and sincerity. You won't throw this one back. Photo/note/phone. NYM Y776.

**Brilliant, Rich Guy Wanted**—To keep up with a gorgeous, blond, 32-year-old, Jewish, self-made millionairess. Must be warm, together, sincere and fun. Send photo, if available/phone and reason why you're right for me. NYM S892.

**Handsome, Intelligent Male**—31, seeks gorgeous female. I love classical music, reading, fine dining, working out, outdoors. Note/photo/phone. NYM D484.

**Bored, Jewish Male, 25**—Good-looking, intelligent, into crossword puzzles and minds, needs to be mentally/emotionally stimulated. Seeking intense, intelligent, bright Jewish female who understands herself and doesn't look for pseudo-intellectual insight. Note/photo. NYM D485.

**Romantic Handsome Professional**—50's, Jewish, 5'10", 156; likes theater, music, museums, dancing; seeks bright, pretty, youthful lady, non-smoker. NYM D486.

**Beautiful Brunette, 33**—5'4", traditional values, seeks an intelligent, successful man of character and substance for serious relationship. NYM D488.

**Promise Her Anything**—But give her: love, support and integrity. Successful, sensitive, Jewish businessman, 41, seeks bright, bubbly, petite, attractive, together lady to return the promise. Note/photo/phone. NYM Y777.

**Widow, In Fifties**—Very pretty, college graduate, seeks older man. NYM Y778.

**I Drive A 911 And Earned It**—Lonely professional, attractive Jewish woman, 40, would like male friend/romance. Over-intelligent. Sentimental. Non-athletic and don't need to be. Opinionated. Loyal, funny and never boring. If you're 35-55, intelligent, here's a chance for happiness you deserve but didn't think you could find. Letter/phone. NYM D489.

**Vivacious, Tall, Slim**—Very pretty, young 51, Jewish female, upper east side businesswoman, loves tennis, golf, outdoors, culture, dancing, great communication. Seeks attractive business/professional man, 56 to 62, to share loving, caring, happy, fun relationship. NYM S893.

**Attorney, 40**—Good-looking, cultured, intelligent, would love to meet nice, pretty, warm, young woman. Photo, a must. NYM Y779.

**Washington, D.C.**—Gorgeous, cerebral, adventurous, blue-eyed blond, desires wonderful gentleman to invite me to NY for holidays! POB 47159, Wash, D.C. 20050-7159.

**Pretty Woman, 37**—Outgoing, intelligent; seeks warm, intelligent, sensitive man, to share good times. NYM S894.

**Bright, Beautiful, Blue-Eyed Brunette**—Jewish, 31, photography studio manager, slim, hourglass figure, refined, happy, warm, imaginative, artistic, funny; seeks to meet a very handsome, similar male, 29-36. Photo, a must. NYM Y780.

**Christian-Italian Man**—34, seeks Christian woman, 25-30, for relationship, with possible marriage. Photo/bio. NYM S895.

**Wanted: 100% Woman**—Must be bright, fun-loving, capable of intense intimacy and joy. Want to share music, singing (good voice optional), sports, travel. Must love learning and want to grow forever. Stunning, tall, slim, sensitive, gentle, loving, affectionate and sexy as can be. Highly spiritual, but no organized religion. Male, 44, seeks his soul mate, for journey towards enlightenment. Tall, slim, intelligent, good-looking, fun-loving, affectionate with wonderful sense of humor. Note/photo/phone. NYM D490.

**Attractive, Successful, Vivacious**—And playful woman, a young 36, seeks like Jewish male, 34-45. Let's play tennis, go to (foreign?) movies, spend time with good friends and together. Phone, photo and letter please. NYM Y781.

**Spirited, Bright, Caring**—Warm, attractive, adorable, sincere, spontaneous, classy, cuddly NJ lady, 40, seeks same in man, 36 plus. Photo, please. NYM Y782.

**Tired Of Walking Barefoot**—Through museums? College professor, 56, literate, not bad-looking, seeks pretty, different kind of woman, to 45. Photo, appreciated. NYM D491.

**Lookout NY/CT**—Entertainment exec, 23, warm, witty, romantic, a little nuts, adventurous, slim, handsome, bright. Likes skiing, tennis, sunsets, outdoors, jazz, film. Seeking female counterpart who's ready for fun. Photo. NYM D492.

**Handsome, Affectionate**—White male, 46, divorced; seeks lady, 34-40, to go out and enjoy and take one day at a time. Photo, preferred. NYM Y783.

**Very Attractive Jewish Man**—PhD candidate in psychology, 27, sincere, athletic. Loves nature, theater, music and laughter. Seeks loving, educated Jewish woman, 21-30, to share friendship/romance. Photo/phone. NYM Y784.

**Youthful Manhattan Entrepreneur**—Male, very attractive, Christian, 46, 5'10", 160 lbs, well-educated, successful and artistic; seeks marriage-minded woman, 30-37, about 5'4", 110 lbs, for a sharing relationship. NYM Y785.

**Magnetic French Beauty**—High-spirited, striking, feline tendencies, 30 years old, star-smiling blue eyes, straight, long blond hair, 5'8", 125. Fun-loving, enchanting, radiates a soft, warm and sparkling aura, sentimental, intuitive, playful, impulsive, confident yet vulnerable, with highly lucrative business. Seeks professional gentleman, 30-40, established, aggressive and happy in his career with a strong presence, who is centered with substance, not just flash and has a sense of self; is emotionally capable of knowing feelings and being able to communicate them; he knows the realities of life and still has laughter in his soul. He likes and respects himself and wants a caring relationship to enrich and support his otherwise content and fulfilled life. I believe in magic and a happy ending and look forward to exchange positive energy and begin a voyage through the stars. Photo and phone, a must for reply. NYM D493.

**Professional Woman**—Early 40's, very attractive, with a sense of humor, wishes to invite successful, tall, attractive, caring man to socials. NYM Y786.

**Adorable, Green-Eyed, Pretty, Petite**—27, warm, sincere, funny, witty Jewish businesswoman. Likes sports, travel; loves adventure, excitement. Seeks secure, handsome, caring professional man, 28-35, for fun, romance, lasting relationship. Bio/photo. NYM D494.

**Blond, Beautiful Art Director**—5'6", 39, slim, smart, nice, fun. Seeks sexy, successful, intelligent, attractive, nice guy. Note/photo/phone. NYM Y787.

**Gal With Plane, 43**—Seeks Manhattan man with car, lunch money. NYM D495

**Athletic, Adventurous, Handsome**—Male teacher, homeowner, race horse owner, 5'11", 41, 170, who is sensual, sensitive and enjoys being outdoors, seeks attractive, active woman for a long-term relationship. NYM Y788.

**Athletically-Oriented**—Successful, 6' blond, blue eyes, wants to meet an extra-attractive, sexy woman, 20's-mid 30's, to be my best friend and partner; who can share a run in the park as well as a day at the beach, an aerobics class or a candlelit dinner, a weekend of skiing or coffee and the Sunday Times. I am sincere, easygoing and tend toward the informal. Photo/phone, please. NYM D496.

**Very Attractive, Bright**—Professional lady, 30, seeks white, professional man, 28-40, who is honest, confident, handsome, likes to be treated well, enjoys music, dancing, laughing and knows how to treat a woman like a lady. Photo/bio/phone, a must. NYM S896.

**Great Guy**—Successful Jewish business owner, 41, sincere, loving, generous, with a passion for fine dining, Porsches and travel; seeking a petite, adorable, vivacious, intelligent gal to share good times and romantic feelings. Photo/phone/note. NYM Y789.

**Mediterranean-Looking**—Jewish woman, 40, seeks one special, trim, intelligent, sensitive man. Photo, please. NYM S897.

**Highly Professional Oriental Widow**—Wish to meet a Catholic, widower or divorced with grown children, 55-60, nonsmoker and occasional drinker, for potential serious relationship. Interests: traveling, music, cooking, quiet time at home. Letter, latest photo. NYM D497.

**LI Attorney**—Harvard but humorous, good-looking, virile, affluent, seeks that one special lady, 35-49, non-smoker, with similar attributes. Note/photo/phone, please. NYM Y790.

**Recent Transplant To Manhattan**—Who's conceded to the personal ads, in TV production, wants to meet ambitious, over 35 man, whose relaxation is skiing, maybe Telluride. Photo. NYM Y791.

**Sophisticated Lady**—Outgoing, attractive, Jewish, 50's; theater, bridge, tennis. POB 4493, Metuchen, NJ 08840.

**Born In Greece**—With a passion for the sea, the sun, and a life filled with love and laughter. 42, own cafe, looking for a woman to share skiing, tennis, occasional travel and more. NYM S899.

**Fun, Bright, Attractive**—Female MD, 31. Likes music, movies and conversation. Looking for lasting relationship with a warm, successful man who, above all, has a good sense of humor. NYM D498.

**Christian Dentist**—35, 5'6", 135 lbs, never married, Austrian background. Seeks slim, pretty, educated female, non-smoker, 25-31. Bio/photo. NYM D499.

**Gentleman, 53, Tall, Fit**—Intelligent, secure and sensitive with wit. Interested in meeting a sensible and playful, feminine woman who is shapely, fit and trim, for romance, love and sharing. Photo, appreciated. NYM S900.

**Dear Sir**—If infinite love, the ocean, the sun, doo-wop music, inspiring food and humor are of major importance to you, I'm anxious to hear from you. Sincerely. Photo/phone, assures reply. NYM S901.

**Warm, Sensitive, Romantic**—5'7", Jewish male, 28, with traditional values, is looking for a Jewish woman, 22-28, who is attractive both inside and out. For friendship and possible romance. Send bio/photo and phone. NYM D500.

**Physically Fit, A Must**—Slim, successful redhead, seeking male Jewish counterpart, 28-35. Photo/note. NYM Y792.

**AAA, Jewish Female**—Seeks AAA, Jewish male, 35-45, for sincere relationship. Tall; varied interests? Photo. NYM S902.

**Sensitive, Sincere, Sophisticated, Slim**—Very pretty Jewish professional, 5'4". Loves classical music, sports, finer things in life. Seeks interesting male counterpart, 40-52. Photo, please. NYM D501.

**Found: One-Woman-Man**—Attractive, 40, casual class, in love with life, educated, secure, traveler (NY/FL), desires a special lady, stable, financially secure, who is seeking a best friend, partner, lover and companion. NYM D503.

**Energetic, Resplendent, Petite**—West side professional, 30, seeks mensch demographics, but believes in chemistry above all. NYM S903.

**Sense Of Adventure**—Enthusiastic, fun-loving, pretty, smart, sensitive, giving, Jewish female professional, 5'8", 31 years old; enjoys cycling, traveling, Margaritas, beaches. Seeks excitement and commitment with an honest and caring man. Bio/phone/photo. NYM D504.

**Win A Husband For Christmas**—He's cute, witty, single, professional, 32, 5'9". Best letter wins prize. NYM S904.

**RSVP**—If you are a charming man with discriminating taste. I'm a great-looking, well-put-together blond. A bright, warm Manhattan lady with a curious mind and a lover of NYC's diverse offerings. I'm easy to be with, elegant and well-traveled. No tennis, but delighted to watch. If you are an intelligent, warm, open Jewish man in your 50's, physically fit and successful, please respond. NYM D505.

**Cake Seeks Icing**—Spirited, pretty, very bright, 38-year-old, with full, happy life, seeks equally complete man. Optimism, humor, strength, warmth are necessary ingredients. NYM Y793.

**Quality Not Quantity Desired**—32, Jewish, down-to-earth, ambitious, athletic, slender, beautiful female. Into sports, adventures, the ocean, fireplaces, weekends away and photography, seeks intelligent, honest, successful man to share the joys of life. Photo, please. NYM D506.

**Escort Buddy For Dinner**—Theater and enjoying wanted by professional Hispanic woman. Should be sensitive, outgoing lively man, 50 plus, 5'11", Asian, Hispanic, Black preferred, bald, plump, OK. Phone. NYM D507.

**Grateful Dead-Lover Wanted**—30-year-old, vivacious Jewish woman, seeks bright, mature, funny, 28-36-year-old-male, for lasting relationship. NYM S905

**It Seems To Me**—That writing a mini-essay about oneself for the eyes of a few hundred thousand potentially interested women is a pretty sound idea - even if some of the writers seem bent on disproving that. I'd prefer someone who answers because she likes my expression and is curious and unselfconscious about doing offbeat things. I am good-looking, fifty, smart, funny, fit, healthy, clean, stable, sexually lovely and natural and able to support a household. I would love to marry again, maybe have another child or two. The one we had has grown up too soon. I'd like to go through that one more time. Please send letter and photo. I will do the same. NYM D508.

**Blond Actress**—Pretty, green eyes, witty, seeks secure, compassionate, professional man, 40-55, for commitment. Handwritten note/phone. NYM D509.

**Warmhearted, 31**—Jewish male with wonderful sense of humor, own business, well-educated, looking for equally warmhearted Jewish female, with sense of humor, sincerity and honesty to share interests in film, theater, sports. NYM Y794.

**Fairfield County Stockbroker**—Male, 54, a bit romantic, sincere, caring, nonsmoking, seeking quality, sensitivity and lasting relationship. Enjoys conversation, walking, bicycling, bridge, quiet evenings, theater. Photo, a plus. NYM Y795

**Lovely Manhattan Lady**—Slim, happy, sensitive, warm, athletic, charming, would love to meet a special man of style and grace, 45-60. NYM S906.

**Super Good-Looking Manhattanite**—Feminine, slender, sexy, successful, divorcee, 40, Jewish, non-smoker. Seeks tall, masculine, successful mate, 35-45. Photo. NYM Y796.

**Theater/Film Critic**—Who loves, laughs, lives completely. Elegant, attractive, bright, 5'7", sexy, mid 40's, CT widow. Are you a compatible man? NYM D510.

**Banked Fire**—Seeks male spark, 40-55, for constant flame/friend. NYM S907.

**27, NJ Prima Donna**—Seeks handsome NY male. Note/phone/photo. NYM S908.

**Philadelphia Area Lady**—Fabulous 50, Jewish, attractive, affectionate, affluent, intelligent and unencumbered, seeks secure and successful man with above qualities, 45-60, whose sense of humor and sense of self are firmly intact. Object: travel, companionship and the good life. Handwritten note, please. NYM Y797.

**Beautiful, Sensual, Intelligent**—Woman, 5'9", slim, blue eyes, MD with model looks, 32, seeks tall professional man for romance. Photo/bio. NYM Y798.

**Seeking The Impossible?**—CT engineer, 35, looking for an honest, sincere, tolerant, loving, and slightly crazy woman to share my life with. I hope there is one left. NYM Y799.

**Best Of Everything**—Extremely successful CEO, mid-forties, seeks to share: chauffeured limousine, exotic cars, penthouse-style Manhattan living, weekend country home, FL apartment, housekeepers, etc. A true first class life style with an actress/model-type lady, 25-35, with enough leisure time to enjoy the finest life has to offer - worldwide travel, winter weekends in the Caribbean, and me. If you are beautiful and available, please forward photo (an absolute must), and letter. I will respond. NYM S909.

**Wanted: Mensch**—Attractive, slim, intelligent, 5'8", 40. I am looking for a nice, honest, intelligent, warm Jewish man, 40-50, at least 5'11", for a sincere relationship. Phone/photo. NYM D511.

**Jewish Gregory Peck Type**—Affluent, articulate, witty, athletic and compassionate. Now semi-retired, seeks pretty companion who is chic, bright and sensual with lots of time for pleasure, culture and travel. Photo/phone, please. NYM Y801.

**Beautiful, Classy, Elegant**—And alluring, 5'5", slender, brown-eyed brunette, sales professional, seeks upbeat, secure and caring mensch, with great smile, 48-58, for serious relationship. Note/phone. NYM Y802.

**Keep Your PR**—I (50's) want a woman: Vital, loving, fun, for real. NYM D512.

**Stunning, Irreverent Professional**—Woman, mid-30's; loves beaches, concrete, and satin sheets. Seeks spirited liaison with handsome, wry, successful man. Photo/bio. NYM S910.

**Handsome Psychologist**—40, looks much younger, kind, sincere, introspective, down-to-earth, looking for bright, sensitive, attractive woman, in 20's or 30's. Photo, please. NYM S912.

**Invitation To My 50th Birthday Party**—And the rest of my life. I am a complex, beautiful, alluring professional woman, European background. You're a man, 39-52, highly intelligent, established, creative, caring. RSVP. Phone. NYM D514.

**5'3", Eyes Are Green**—30, very pretty, classy, educated, slim, Jewish, blond, seeks handsome, trim, professional male, 30-36, to share fun, humor and romance. Must be warm, intelligent, caring. Note/photo. NYM Y804.

**Are You Ready?**—Corporate president who works on Madison Avenue but lives in the village, loves Lutece but frequents John's Pizza, goes to the opera but also Sweet Basil, uses limousines but rides a motorcycle; seeks one classy lady with equally varied and adventurous tastes. Note/photo/phone, please. POB 756 Murray Hill Station, NYC 10156.

**Spirited, Sensual, Special**—Biomedical scientist, in her early 30's, wishes to meet thoughtful, honest, educated, unattached, young gentleman who has a spirit of adventure, can make me laugh and wants to fall in love. NYM Y805.

**Blue-Eyed Blond Jewish Woman**—Shapely, size 14, 5'8". Is there a tall, cultured, financially secure, dancing gentleman, 58-65, who enjoys dining and sharing? Bio/photo. NYM D515.

**Pretty, Sensual Lady**—42, 5'4", sensitive, outgoing, warm, caring, fun to be with, romantic, intelligent, involved, vivacious; looking to meet Jewish man with integrity, character; of substance, secure, sharing, for serious relationship only. NYM D516.

**Tall, Beautiful Blond**—Accomplished, gentile woman, seeks emotionally/financially secure gentleman, 35-50, with children, to enjoy an intimate/family life together. Note/phone. NYM Y806.

**Tall, Pretty, Bright**—Warm professional female with good sense of humor; enjoys tennis, music, skiing, photography, scenic places, good conversation. Seeks nonsmoking male counterpart in 40's, over 6', for caring/sharing. Photo. NYM Y807.

**Man Early 60's**—Seeks shapely, attractive woman, under 50, who likes travel, tennis, skis; financially secure. NYM Y808.

**Very Pretty, Petite**—Westchester woman; bright, adventurous, witty, fun. Seeks Jewish male counterpart, emotionally and financially secure, age 48-60. Send bio/phone/photo. NYM Y809.

**Beautiful Actress/Singer/Writer**—Own company, 31, spiritual, seeks tall, witty, sensitive, successful male, 30ish, for potential committed relationship. No smokers/heavy drinkers. Photo. NYM D518.

**Slender But Voluptuous**—Successful, athletic, literate lady, seeks sleek male, 42-53, with intelligence, wit, character. Please tell me about yourself. NYM S915.

**Pin Up Figure/PhD Mind/CEO**—Recognized industry leader of unique international professional service company. This sensual, former model, brunette, 42, of dewy complexion, English breeding, and French style, is a product of the American Dream - success and wealth, through education and hard work. Each of us has and will share the comforts, excitement and fullness of personal security, physical magnetism, powerful career, and eclectic interests. We live luxurious lifestyles with a sense of humor about it all. Non-smoker, Manhattanite, preferably in his 40's, is invited to respond with note/phone/photo, please. NYM Y810.

**Warm, Very Attractive**—Petite pediatrician, 31, seeks sincere, secure man who loves to laugh. NYM D519.

**For Exciting New Beginnings**—European, very attractive, sophisticated and warm lady in her mid-thirties, successful fashion professional, home-loving, gracious, seeks an accomplished Jewish man with integrity and class to become best friends and more. NYM S917.

**Wanted: Beautiful Lady**—With lots of style, class, 35-45. A divorced, white, ultra-successful businessman is looking for you to share permanent happiness. I'm trim, good-looking, 5'9", young 60 -look 45. Let's meet; we'll complement each other. Note/photo, a must. NYM D520.

**Nifty At Fifty**—Pretty, Jewish workaholic, enjoys dancing, shows, early 50's music, opera, films, street fairs; seeks gentleman, 48 plus, sweet, happy, successful. POB 712, Tenafly, NJ 07670.

**Pakistani PhD Male, 32**—British-educated, marriage-minded. NYM S918.

**Blue-Eyed, Creative And Artistic**—40, seeks, 30-35, brown-eyed, Mediterranean-looking, non-smoking, Jewish, size 5-7, curvy, 5'2"-5'4", witty lady for dancing, tennis, love and future. Bio/phone/photo. NYM Y811.

**Rich Young Lady**—Seeks Jewish MD, lawyer/businessman, 37-48. NYM Y812.

**Huggable, Warm, Sincere**—Male, 36, good-looking, athletic and healthy, 5'8", 160 lbs, in search of that special someone to start a long-lasting relationship during the romantic holiday season. She should be between 25 and 35, sensual, adventurous, spontaneous, attractive and enjoy romance. So let's meet under the mistletoe! Bio/photo, a must. NYM D531.

**I Want To Be Adopted**—Ex-millionaire, now broke, still good taste; looking for slim, 30-45, vivacious beauty. I'm 5'10", blue eyes, pepper and salt hair, for loving relationship. Phone. NYM S919.

**Millionaire, Handsome, Jewish**—42, 6', well-educated, genuinely nice guy, seeks shapely knockout with spark, under 32. Photo, a must. NYM D521.

**Wanted: Hippie, Preppie**—Christian, zaftig jockette, 25-35, non-obsessive, loving, fun. Note/photo/phone. NYM Y813.

**Successful, Shapely, Petite Lady**—Long hair, unique, exotic, Oriental look, attractive, very feminine, healthy, creative. Looking for marriage-minded professional mate, 38-48, trim, medium height or tall, with warm personality. Note/phone, photo (will return). NYM D522.

**Stable, Attractive, Adventurous**—Male, 44, 6', 175, seeks intelligent, independent, sharing, slim woman. NYM Y814.

**Country Heart/City Head**—Vibrant, zesty, city lady, seeks warm, happy mensch, 40-55, to share my country weekends, the outdoors, good books, music, films, etc. Humor a must. NYM Y815.

**Help! Great Catch, Looking For:**—Great catch. I'm told I'm a great catch, but I'm having trouble meeting an equally great catch. Jewish male, 32, great-looking, 5'11", well-built, intelligent, great sense of humor. I work hard as president of a famous name $80,000,000 sportswear company and play hard in both NYC and LI. Love to travel to warm climates in winter, Hamptons and New England in summer. I'm looking for a beautiful, slender woman, 5'6" or over, who loves to be treated well by a man and who's looking for excitement. Trust me, invest 22 cents and mail me a letter/photo/phone and I promise you at least a lovely evening, nice conversation and a few good laughs; or maybe I just might be the new love of your life.NYM D523.

**Female Lawyer**—37, 5'5", slim, attractive, Jewish, with delightful 9-year-old daughter; likes both city and country life. Seeks male professional or businessman for fun, friendship and future. Photo, appreciated. NYM S921.

**Westchester Jewish Widow**—50, psychologist, seeks kind, cultured man, for friendship, hopefully more. NYM S924.

**Man For All Seasons**—39, ambitious, romantic, sincere, athletic, Jewish, successful Scarsdale resident; seeks 26-33, slim, attractive, vibrant, sincere woman with class and pizazz for fun, cuddling and lasting relationship, under all weather conditions. Photo, a must. NYM S926.

**Fascinating, Beautiful, Traveled**—Blond Wasp, seeks tall, good-looking, well-built professional man, 32 plus. You have a warm, generous nature, enjoy extensive communicative skills, strong character, nurturing. Photo/phone. NYM D524.

**Sophisticated Lady**—Art critic, athletic, outgoing, sensuous, brainy, serious pianist, seeks stable, Jewish companion, over 40, with compassion, wit, for lasting relationship. NYM Y816.

**Good-Looking Jewish Attorney, 27**—Seeks attractive, unpretentious, slim female, 22-32, who loves arts and outdoors. Photo/bio/phone. NYM D525.

**Women Attorneys Want Love, Too**—Yes, I'm blond, bright, 5'4", 42, (and extremely pretty too). Yes, I have been called charismatic and classy. Yes, I feel at home in Saks 5th Avenue and Superior Court. But being a professional and personal showpiece is not enough for the warm, loving, fun lady I am. I seek a man who can appreciate all things I am; a man who wishes to be appreciated for all the things he is; a man who is mature (42-52), financially secure, sure of himself, tall and handsome; whose sense of humor and perspective are intact; a man who can deal with commitment and handle a close, intimate relationship. If such a man is alive and well and living in NY or NJ, sent photo/phone and written expression to NYM Y803.

**Conversations**—Attractive Jewish man, 40, 6', 155 lbs, seeks woman for experiences, growth, relationship. NYM S922.

**Good-Looking Exec**—33, 5'7", 150, seeks attractive, romantic and sensual woman, 30 plus, for wining, dining, and fun. Photo/phone. POB 69 Ridgewood NJ 07451.

**Woman Seeks Romance**—With a man: 30's, slim, good-looking, witty and successful, who wants to share the best life has to offer with a very attractive, interesting, bright, witty professional Jewish woman. Photo, gets a reply. NYM D527.

**Modern Jane Seeks 80's Tarzan**—Looking for a tall, handsome, strong, brilliant man, 32-40, who knows his way around the jungle. A 6' hero with integrity, warmth, wit, and compassion to spare. Emotional availability a must to capture the heart of this beautiful, smart, sassy, sexy, successful lady! Photo/brief bio, please. NYM S923.

**One of NYC's Best-Kept Secrets:**—Classy, Jewish woman, 32, adorable, blond, charming, intelligent, spunky, special, seeks warm, attractive, successful, articulate, Jewish man, 32-42. Note/phone. Photo, helpful. NYM Y820.

**I'll Die If I Don't Find A Woman!**—Suffering from being blond, blue-eyed, 6', a good friend, handsome and very affectionate. Seeking slim, special lady, 24-29. Bio/phone, photo, optional. NYM D528.

**Here I Am**—A woman who is attractive, warm, sensitive, sincere and sometimes funny. I like people, music, homey nights, good food and see the world through unjaundiced eyes. If you are a man, 40-50, who wants to share and misses the more intimate moments that life can bring, drop a line. NYM Y817.

**Beautiful, Intelligent Blond**—36, 5'7", trim female PhD, upbeat, youthful, health care exec; warm, caring and supportive, many interests. Desires taller, attractive, successful male who communicates well, is kind and is looking for a truly special woman. Photo/note/phone. NYM D529.

**Jewish Male**—28, seeks a quiet, slim female, 24-35, for marriage. NYM Y818.

**Northern Westchester**—Professional man, 49, 5'11", athletic, seeks slender, attractive, energetic, educated woman for country weekends and city fun. Good sense of humor essential. Phone/recent photo, a must. NYM S925.

**Strawberry Blond**—Serious and sensual, soft and warm, seeks a successful, romantic man, 44-55, who is a cut above the rest. NYM Y819.

**The Mets Came Through**—Will one of you? Attractive, bright, worldly woman, seeks sophisticated, curious, fun-loving man, 45-60, who enjoys theater, traveling, dining. Photo, optional. NYM D530.

**Easy To Talk To, Fun**—Bright, pretty, professional, 39, curly hair, good figure, athletic, gregarious, seeks a bright, fun, warm, attractive man, 37-46, who wants a relationship. Photo/note. NYM Y821.

**55, Male Christian Professional**—Widowed over 2 years, looking for that down-to-earth gal to resume life with and what good things life can offer. Photo. Queens/Nassau preferable. NYM Y823.

## ANNOUNCEMENTS

**Rags**—Real nice, love to hear from you. Phone.

**Kevin "K. C."**—You forgot to send your phone number. NYM D321.

**Dr. Lee, Internist**—31, pulse rapid. Symptom started November 1, 5:00 PM at Plaza. Please call attorney. This call may change your life.

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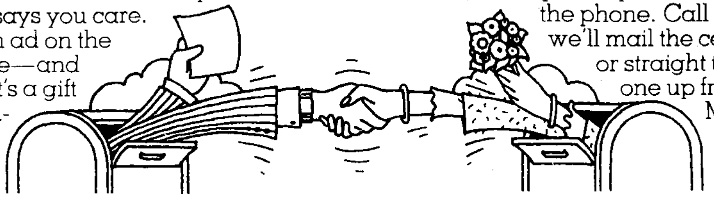

# NEW YORK MAGAZINE COMPETITION

## COMPETITION NUMBER 575

BY MARY ANN MADDEN

JAY PRESSON NAILS—writer, producer, manicurist.

JOHN PHILIP SUZY—March king, Princess of Society Columnists.

SLEEPY JEAN HARLOW—legendary diminutive blonde actress.

CAPTAIN JEAN EFFETE—privateer and leader of band of weary smugglers.

**Above, compound fractures. Competitors are invited to devise a brief description for a familiar, if mangled, name.**

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**Results of Competition 572,** in which you were asked for, 1. What was written (the opening sentence of a well-known work) and, 2. How it *might* have been written.

**Report:** Wide swing here between gaudily recognizable first lines and the recondite. But, listen. That's what makes needlepoint, right? So we present a selection of each. And some may say not a moment too soon, either.

**No Individual Prizes but Thanks and Honorable Mention to All:**

"At the close of the first World War, when I was a student at Cornell, I took a course called English 8."
"I was a younger, pretty unathletic kid at the end of World War One, which wasn't great, and so I was in college instead of the Army (Cornell University) when a friend of mine came up to me and went, 'Eebie, you should know that if you really want to be a writer you've got to take this great course called English 8'—but I just didn't have any interest in it, thankfully."
THE ELEMENTS OF STYLE—Wm. Strunk Jr. and E. B. White
*Billy Bloom, N.Y.C.*

"Here is Edward Bear coming downstairs now, bump, bump, bump, on the back of his head, behind Christopher Robin."
"Here is Christopher Robin, coming downstairs, bumping his bear behind."
*Jan Streilein, Johnstown, Pa.*

"It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife."
"Successful, wealthy, handsome, proud landowner seeks . . ."
*Sheila Thompson, N.Y.C.*

"For a long time I used to go to bed early."
"Can we talk?"
SWANN'S WAY—M. Proust
*M. E. Gallagher, Brooklyn*

"Whether I shall turn out to be the hero of my own life, or whether that station will be held by anybody else, these pages must show."
"I have never undergone assertiveness training, so whether I shall turn out . . ."
DAVID COPPERFIELD—Chas. Dickens
*Robert Mc Lain, Morgantown, W. Va.*

"Whan that Aprille with his shoures sote/ The droghte of Marche hath perced to the rote . . ."
"When it's apple-blossom time in Orange, New Jersey. . ."
*Sheila B. Blume, M.D., Sayville, N.Y.*

"Scarlett O'Hara was not beautiful, but men seldom realized it when caught by her charm as the Tarleton twins were."
"Pansy O'Hara was not beautiful, but men seldom realized it when caught by her charm as the Tarleton twins were."
*Julia Willis, N.Y.C.*

"You want to hear stupid?"
"You want to hear burning your bridges behind you?"
ENTER TALKING—Joan Rivers
*Sharon Groewa, Solon, Ohio*

*"The crash of glass made her head throb."*
"The crash of glass made her head throb."
"The crash of glass made her head throb."
"The crash of glass made her head throb."
"The crash of glass made her head throb."
"The crash of glass made her head throb."
"The crash of glass made her head throb."
"The crash of glass made her head throb."
"The crash of glass made her head throb."
"The crash of glass was making her head throb."
"The crash of glass made her head throb."
"The crash of glass made her head throb."
"The crash of glass made her head throb."
"The crash of glass made her head throb."
"The crash of glass made her head throb."
"The crash of glass made her head throb."
"The crash of glass made her head throb."
SYBIL—Flora Rheta Schreiber
*Ann Cooperberg, Brooklyn*

"It was never true that I loved my medial collateral ligament more than I loved Barbara Jane Bookman."
"It was never true that I loved my pancreas more than I loved Barbara Jane Bookman."
LIFE ITS OWNSELF—Dan Jenkins
*Dale Reed, Boston, Mass.*
*similarly: R. P. Monley, Birmingham, Mich.*

"She was so deeply embedded in my consciousness that for the first year of school I seem to have believed that each of my teachers was my mother in disguise."
"She was so deeply embedded in my consciousness that for the first year of school I seem to have believed that each of my teachers was Marilyn Monroe in disguise."
PORTNOY'S COMPLAINT—Philip Roth
*Mark Wolfson, Spring Valley, N.Y.*

"There's one thing I want to make clear right off: My baby was a virgin the day she met Errol Flynn."
"When you wish upon a star, makes no difference who you are . . ."
THE BIG LOVE—Mrs. Florence Aadland
*Richard Linder, Pittsburgh, Pa.*

"Gallia est omnis divisa in partes tres."
"Gallia omnis est in partes tres divisa."
*Fred Schreiber, Bronx*
*sp. ment.: Irene Morganstein, Baltimore, Md.*

"On the morning of April 24, 1984, I woke up in my New York apartment to realize I was going to be fifty years old at 3:57 that afternoon."
"Sure, I'd been fifty years old before, but never as a woman."
DANCING IN THE LIGHT—Shirley MacLaine
*B. Machock, Willoughby Hills, Ohio*

"In the beginning, God created the heaven and the earth."
"BANG!"
*Bobby Hammack, Studio City, Calif.*
*sp. ment.: Thayli Masden, N.Y.C.;*
*J. Toombs, Cornwall-on-Hudson, N.Y.;*
*Shirley Stoler, N.Y.C.*

a, A (a) n. pl. a's or as, A's or AS, aes (az) the first letter of the English alphabet.
z, Z (ze, Brit. zed) n. pl. z's or zs, zees (zez) the twenty-sixth letter of the English alphabet.
*Dale Timmons, Secaucus, N.J.*

"This is Nancy Reagan's book, not Ronald Reagan's, this writer's or anyone else's."
"My contract and Nancy's agent say this is her book . . ."
*Dan Steinbrocker, Los Angeles, Calif.*

"Last night I dreamt I went to Manderley again."
"There never *was* a *Mister* Danvers, I *know.*"
*William J. O'Malley, S.J., Wash., D.C.*
*sp. ment.: Vanessa Carr, Bethel, Conn.;*
*Susy Scott, Solon, Ohio;*
*Ruth Migdal, Brooklyn;*
*Carleton Carpenter, Warwick, N.Y.;*
*Anne Meyer, Pittsburgh, Pa.*

"Cannery Row in Monterey in California is a poem, a stink, a grating noise, a quality of light, a tone, a habit, a nostalgia, a dream."
"Both sides of the narrow Row are lined with

chic shops and elegant restaurants, leading down to the sea and quaint Fisherman's Wharf."
*Nancy L. Antonich, Bellport, N.Y.*

"My father's name being Pirrip, and my Christian name Philip, my infant tongue could make of both names nothing longer or more explicit than . . ."
"Have I got a pip of a story for you."
*Jay M. Tischenkel, N. Miami, Fla.*

"It is customary for those who wish to gain the favour of a prince to endeavor to do so by offering him gifts of those things which they hold most precious, or in which they know him to take especial delight."
"In clinching the contract, the trick was to avoid actual contact; the instructions were to put the envelope in the open desk drawer when the commissioner 'stepped out' of the room."
THE PRINCE—Niccolo Machiavelli
*Louise Y. Garofalo, Bronx*

"In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind ever since."
"When I was a tad, my daddy taught me never to whittle toward myself, pet strange dogs, aim my BB gun at humans, or mess around with married women."
*David English, W. Somerville, Mass.*
*sp. ment.: D. Warren, Chagrin Falls, Ohio*

"It was the best of times, it was the worst of time, it was the age of wisdom, it was the age of foolishness . . ."
"First, the good news."
*Joe Carlucci, N.Y.C.*
*sp. ment.: Jean Billyou, Wellesley, Mass.; Bill Allen, Saratoga Springs, N.Y.*

"In the pages that follow I shall bring forward proof that there is a psychological technique which makes it possible to interpret dreams, and that, if that procedure is employed, every dream reveals itself as a psychical structure which has a meaning and which can be inserted at an assignable point in the mental activities of waking life."
"You have a dirty mind, and I'm going to prove it."
THE INTERPRETATION OF DREAMS—S. Freud
*Laura Foti, N.Y.C.*

"Perhaps five million people have bought copies of 'In Search of Excellence,' including its fifteen translations . . ."
"I've said it once and I'll say it again . . ."
*Adam Auslander, N.Y.C.*

"In the beginning, God created the heavens and the earth."
"Once upon a time . . ."
*Jenny Lynn Misch, Osmond Beach, Fla.*
*similarly: Don Hauptman, N.Y.C.; Nancy Gibson Nash, Brookline, Mass.; Karen Waddell, N.Y.C.*

"Lido Anthony Iacocca was born in Allentown, Pennsylvania, on October 12, 1924."
"Iacocca, Uacocca, Himacocca, too."
*Patsy Felmet, Wintersville, Ohio*
*sp. ment.: Jeff Tenzer, N.Y.C.*

"I was born in the house my father built."
"Let me make one thing perfectly clear: I am not a crook."
*Jon Hechler, N.Y.C.*
*sp. ment.: Anna Lambiase, Brooklyn*

"Among other public buildings in a certain town, which for many reasons it will be prudent to refrain from mentioning, and to which I will assign no fictitious name, there is one anciently common to most towns, great or small: to wit, a workhouse; and in this workhouse was born, on a day and date which I need not trouble myself to repeat, inasmuch as it can be of no possible consequence to the reader, in this stage of the business as all events; the item of mortality whose name is prefixed to the head of this chapter."
"Call me Oatmeal."
*Michael Brozen, N.Y.C.*

"Call me Ishmael."
"Hi, sailor, new in town?"
*Viktor Blume, Sayville, N.Y.*

"Call me Ishmael."
"Just sit right back and you'll hear a tale, a tale of a fateful trip . . ."
*Janet Siefert, N.Y.C.*

"Call me Ishmael."
"My father's name being Maelman and my Christian name Israel, my infant tongue could make of both names nothing longer or more explicit than . . ."
*Cary A. Fruмess, Forest Hills, N.Y.*

"Call me Ishmael."
"Call me Morgan Courtney Fishbein."
*Joan Oliver, Elmhurst, N.Y.*
*sp. ment.: D. Chasman, Beverly Hills, Calif.*

"Call me Ishmael."
"I don't get no respect."
*Albert Komishane, Elizabeth, N.J.*

"Call me Ishmael."
"Call me Bob . . . nah, not literary enough . . . call me . . . yeah, that's the ticket . . . call me . . ."
*Carla Gersten, Buffalo, N.Y.*

"Call me Ishmael."
"I'm Popeye the Sailor Man."
*Oscar Weigle, Whitestone, N.Y.*

"Call me Ishmael."
"You can call me Ray, or you can call me Jay . . ."
*similarly: Ellen Castell, Denville, N.J.; Amy R. Livingston, Hopewell, N.J.*

"Call me Ishmael."
"My mother, a puritan type, had a penchant for biblical names: I have sisters named Naomi and Bathsheba, brothers named Nimrod and Caleb—and you wouldn't *believe* what she named *me* . . ."
*Ray Ivey, N.Y.C.*

"Call me Ishmael."
"I'm writing this book under a pseudonym."
*Robert Mays, N.Y.C.*

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**Competition Rules: TYPEWRITTEN POSTCARDS PLEASE. ONE ENTRY ONLY** should be sent to Competition Number 575, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by November 28. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the December 22–29 issue. Out-of-town postmarks are given three days' grace. ▬

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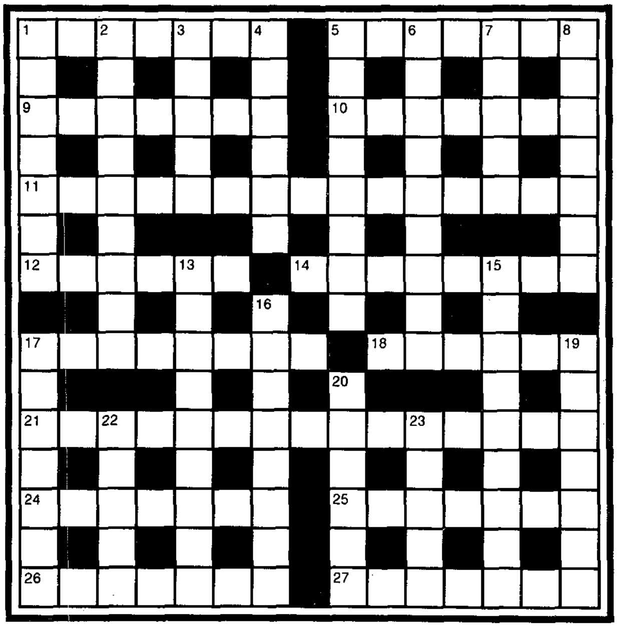
# 'SUNDAY TIMES' OF LONDON CROSSWORD

**ACROSS**

1 Leading juror in favour of Eastern chap. (7)
5 Transport I catch to the ministerial gathering. (7)
9 Could be the pointer has gone astray. (4, 3)
10 Ladies perhaps engaged drunken sailor in a row. (7)
11 Endless ambition brought about this attitude, with defeat inconceivable. (15)
12 Landed folk holding key to door. (6)
14 Metal worker spattered enamel on the road. (8)
17 Grace exhibiting glibness in translation. (8)
18 Just pottering around? I'd fish! (6)
21 It's bound to be a record with shot after shot inside. (10, 5)
24 Olympic competitor seen to make an attempt with pole, then sit fuming. (7)
25 City which makes a bid after stylishness. (7)
26 As it transpired, a reversal of many in degree. (7)
27 Androgyne given direction to hold almost worthless Asian currency. (7)



**DOWN**

1 Completing the trip? (7)
2 Thatched, maybe, since reed is used in its construction. (9)
3 Two mothers joined the lady. (5)
4 Wipe out information sent up before tea-break. (6)
5 Single-minded individual? (8)
6 Beer's run out? That's the limit! (6, 3)
7 Row to North European river. (5)
8 Apprehend after the initial crime. (7)
13 Replacing two hoops beneath what is left. (9)
15 Might take a couple to get spliced? (9)
16 Curtained off, I dropped out of box. (8)
17 Conveyance for alpine trip from Birkenhead. (7)
19 Yellow route diversion around Slough. (7)
20 Brave the gangster. (6)
22 Bracing air made one put on a little weight. (5)
23 Cover story—I bail out. (5)

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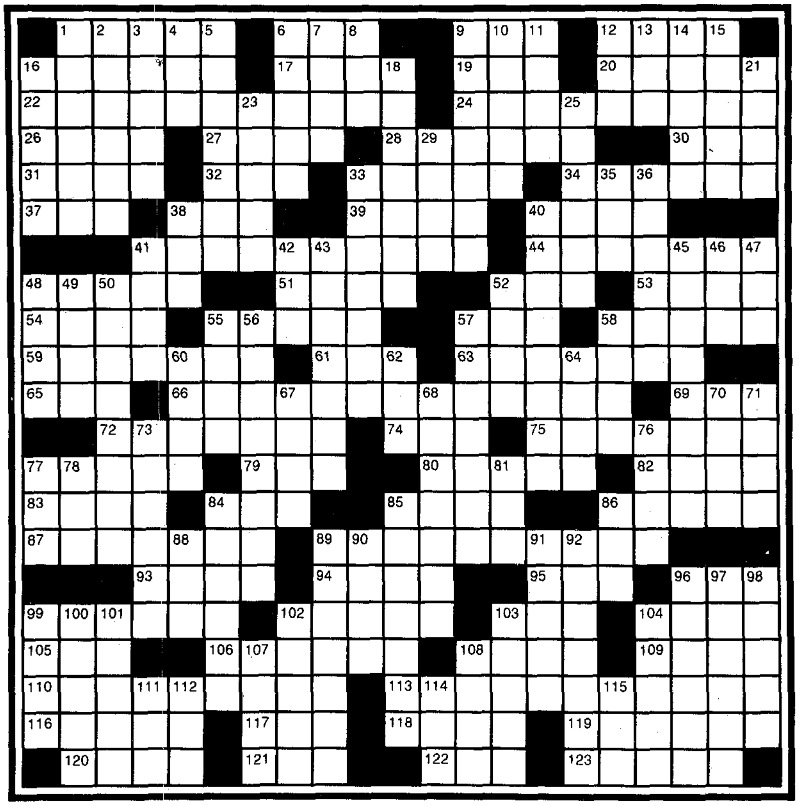
# 'SLANGY ANATOMY': 'CUE' CROSSWORD · BY MAURA B. JACOBSON

**ACROSS**

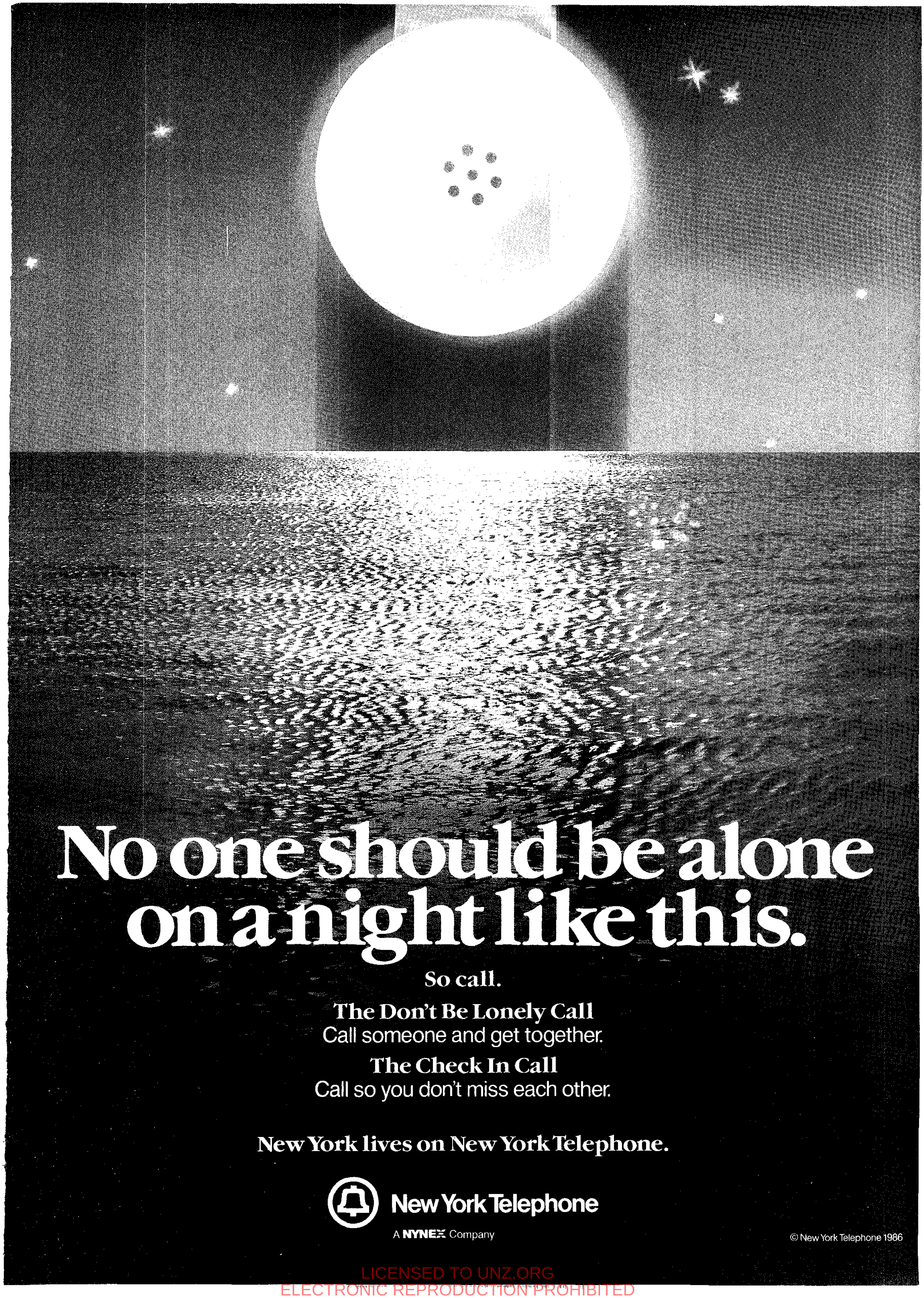
1 Yearbook
6 Aly Khan's father
9 Stitch up
12 Start phoning
16 Fictional Plaza brat
17 Ballet bend
19 A Gabor
20 Tatum's Oscar role
22 FEET
24 HANDS
26 Ore bed
27 Egypt's lifeline
28 Rock superstar
30 Zing
31 Puncturing tools
32 Dollar bill
33 Use pigments
34 TOE
37 Half an African fly
38 "Raiders" quest, 1981
39 Columnist Bombeck
40 Stage furnishing
41 BRAINS
44 Extreme leftist
48 Where Shillong is capital
51 Too
52 Wielded the baton
53 Chan's remark
54 Pothole's opposite
55 Firth of ——
57 Realty parcel
58 Oklahoma Indians
59 Uninvited guest
61 Time immemorial
63 Ballroom dance
65 Dry, as wine
66 LEGS
69 "Annabel Lee" poet
72 Film doctor
74 Place for peat
75 Undergraduate
77 La Scala offering
79 Neither Rep. nor Dem.
80 Lions' locks
82 Screen whale
83 Start of an epitaph
84 Reply: abbr.
85 Buster Brown's dog
86 Photographer Adams
87 Designate wrongly
89 NOSE
93 2nd bk. of the Bible
94 Sheltered, at sea
95 German granny
96 Kiltie's cap
99 FACE
102 Gawk
103 Gloucester's cape
104 Galileo's city
105 Stop —— dime
106 "—— Goes By"
108 Between eins and drei
109 Personates
110 EYES
113 STOMACH
116 Sign up
117 Familiar ring figure
118 Slang for an American
119 Theater employees
120 Choosing chant word
121 Small or stir
122 Namath
123 Practices boxing

**DOWN**

1 Gives license
2 HEAD
3 Pheasants' broods
4 Cigar dropping
5 "Il Trovatore" heroine
6 Adam's ——
7 Jubilation
8 Ventilate
9 Discussion course
10 Happening
11 Army gal of WW II
12 Morse dash
13 Bride's statement
14 Choose for parenting
15 Prefers
16 Star quality
18 Grass for basketry
21 Lay eyes on
23 FINGER
25 Quartet
29 Hoarfrost
33 "Doggie-in-the-window" store
35 Attached head covering, to 'Arry
36 Narcotic
38 The law's is long
40 Make-believe
41 Omissions
42 Deface
43 Revamped
45 TEETH
46 Mrs. Gynt
47 Part of L.A.
48 Basics
49 Not dubious
50 LIPS
52 Actress Anderson
55 Parry
56 Admitted to priesthood
57 In the distant past
58 Kyoto's neighbor
60 Hawaiian ballet
62 Penpoint
64 Some NCO's
67 Direction suffixes
68 Candidate
70 Grimm beginning
71 Kin of etc.
73 Dunne and Castle
76 Spanish lady
77 Electrical unit
78 Architect I.M. ——
81 Nose: Fr.
84 Ethically neutral
85 "—— hangs a tale"
86 East of Miss.
88 Bunyan's implement
89 Slake
90 Chowder ingredient
91 Districted
92 Large motor coach
96 HEART
97 Michaelmas daisies
98 Sail supports
99 Japanese port
100 Senseless
101 Cavalry sword: var.
102 Beef on the hoof
103 Open-eyed
104 Sultan's acquaintance
107 Ride the waves
108 Greek philosopher
111 "By —— bonnie banks . . ."
112 Travelling Nellie
114 British India
115 Slithery slayer



Solutions to last week's puzzles appear on page 128.



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Inside Celica, it's a driver's world. The 8-way adjustable Sport Seat tailors to your shape. Controls are perfectly placed. Instruments are large and unobstructed.

CELICA. ONE BEAUTIFUL PERFORMER.

The 1987 Celica GT-S has the sweeping lines and aggressive stance that promise performance. And Celica keeps its word. It's powerfully quick, thanks to the advanced technology under that sleek hood. The 4-wheel independent suspension craves twisty mountain roads. Front-wheel drive keeps it performing, even when the weather turns on you. Celica. For once, looks aren't deceiving.

REDLINE 6800
The Celica GT-S engine is 2.0 liters of pure go. 16 valves, twin cams, electronic fuel injection, 135 hp.

WHO COULD ASK FOR ANYTHING MORE! TOYOTA

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